HOW to PRAY in JAPANESE

&

NOTES on FAMILIAR HYMNS

&

PRAYERS, ANCIENT & MODERN

&

By the
Rev. H. V. S. PERRIS, A. M.

TOKYO
KYOBUNKWAN
1913

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PREFACE

The object of this brochure is a strictly practical one. It is first, to assist our younger missionaries to pray in private and in public using the Japanese language; and, secondly, to stimulate a more intelligent participation in the service of song.

The question of prayer itself is not discussed, and the larger subject of prayer other than Christian, as practised in Japan in the past or at present, is passed over. Neither do we say all that might be said within the limits we have set. It is our desire merely to acquaint the student with the most common expressions used in Christian prayer to-day, explaining them so that all can be understood, and many of them readily acquired. We presuppose in the student a more or less extended acquaintance with Aston's Grammar of the Japanese Written Language, or Chamberlain's The Japanese Language, and offer this simply as an additional chapter

A number of prayers by Christian pastors and other Christian workers, and several taken from the Book of Common Prayer and the Liturgy of the Lutheran church, are appended, not necessarily to be committed to memory, but that in mastering the language of prayer, the student may use both eye and ear.

Several years ago, noting the absence of any help of this kind, we urged its preparation on a friend; but his response was, "Do it yourself." Believing there is need of a few pages on this subject, and seeing no effort being made to supply it, we have finally followed his advice.

The Notes on Familiar Hymns are also due to the suggestion of a friend. We have more than a suspicion that many foreigners are constantly singing hymns whose meaning they only vaguely comprehend. Worse than that, many do not try to comprehed. It is our hope that these few notes will make it plain that a thorough study of all the hymns in the Union Hymnal will prove intensely interesting and immensely profitable, and that some will be stimulated to undertake it.

We have a dim recollection of a commentary, in Japanese, on the old *Shinsen Sambika*. Is there not a call for a similar work on the vastly superior *Sambika* in use to-day?

We wish to record our apprciation of valuable asstance and suggestions received from not a few foreign and Japanese friends.

H. V. S. Peeke.

Saga, June 1st, 1913.

CONTENTS

	PAGE
How to Pray in Japanese	1
Notes on Familiar Hymns...	22
Kokon Kitōshū	
Shu no Inori	53
Iehoba no Mōse ni Oshie tamaishi shukutō...	53
Pauro no Shukutō	54
Mitsugitori no Kitō	55
Dabide no Zange no Kitō	55
Seito Kirisosutomu no Inori. *Nippon Seikōkwai Kitōsho*...	57
Heian no Tame. *Dōzen*	58
Megumi no Tame. *Dōzen*	58
Tennō no Tame. *Dōzen*	59
Higoto no Inori. *Dr. J. H. Jowett*	59
Shuju no Kitō. *Kūteru Fukuin Kyōkwai Reihaishiki*	63
Shuju no Kitō. *Nippon Seikōkwai Kitōsho*...	65
Shokuzen no Kitō (2). *Segawa Asashi* ...	68
Kenkin no Kitō (2). *Dōzen*...	69
Kodomo Maisō no Kitō. *Dōzen*	70
Kitō. *Ibuka Hano*...	70
Kenshin no Inori. *Yamamuro Gumpei* ...	71
Shūjitsu no Inori. *Yajima Kaji*	75
Inori. *Hirayama Chiyo*...	77
Kenkin no Kansha. *Araki Munetaka* ...	78
Kekkon ni tsuite no Kitō. *Dōzen*	78
Rōjin no Shi ni tsuite no Kitō. *Dōzen* ...	79
Osaka Kōdan yori bassui shitaru Kitō (6). *Miyagawa Tsuneteru*...	81
Kodomo no Yū no Inori	93

For *Kokon Kitōshū* in Japanese Character, turn to last page of book.

HOW TO PRAY IN JAPANESE

Style

The style of the language of prayer is not rigidly fixed. It lies on the borderland between the modern classical style found in the current translation of the Scriptures, and ordinary colloquial. It varies with the generation in which the speaker received his education, and also with the religious school to which he belongs. The tendency is toward more colloquial and more familiar forms of speech. As long as proper dignity is maintained and the rules of grammar respected, such a tendency is commendable. If it is discreditable to use incorrect and slovenly diction when addressing our fellows, it is much more discreditable to do so when addressing God in prayer. It is much easier to pray correctly and easily than to converse correctly and easily, so we are quite without excuse if we continue to offend the ears of our Christian brethren and repel those not yet Christians by

faulty speech. And our love for our Heavenly Father ought to inspire us to an effort to address him in the very best language we can command.

Address

Prayer naturally begins with a few words of direct address. These are often as simple as *Kami yo*, O God, *Shu yo*, O Lord, or *Chichi yo*, O Father, but are generally longer. The most common are undoubtedly those of the Lord's Prayer, *Ten ni mashimasu, warera no Chichi yo.* The *mashimasu* is a highly honorific word; the equivalent of *gozaru*, and the *Ten* answers for the longer form *Tenkoku*, Heaven, tho probably with a more vague significance. This introduction is often abbreviated to *Ten no Chichi yo.* Other short forms are *On Chichi yo, Tōtoki Shu yo*, and *Chichi-ue yo.* This last form is certainly quite as near the colloquial as it is prudent to go, altho it is not unheard of to go even farther.

Makoto no Kami and *Makoto no ikeru Kami* are frequent terms of address, the *ikeru* being the classical equivalent of *ikite oru*, living. Of course other simple forms are possible, but the above are the most common. Here as elsewhere, it is

safest to confine oneself, for the first at least, to expressions constantly heard in ones own environment.

Coming to more difficult expressions, we find *Zaiten no Kami*, or *Zaiten no Chichi*, in which *Zaiten no* is the purely Chinese equivalent of *Ten ni mashimasu. Zennō no Kami* corresponds to Almighty God, and *Zenchi zennō no Kami*, to All-knowing and Almighty God. Occasionally *Tenchi banyū no tsukuri-nushi naru Kami yo*,—O God, creator of Heaven, earth and all that exists, is heard. Another rolling phrase is *Sh sei, shizen ni shite, megumi ni tomi tamau Kami yo ;*—Most holy, most good God, rich in grace. The use of the Chinese *shi* as a superlative is found, also, in the shorter phrase, *Shi-ai naru Kami yo.*

Megumi to itsukushimi ni tomase tamau Kami yo,—O God, abounding in grace and love,—is certainly rich in sound and substance. The causative form *tomase*, as well as the *tamau*, is chosen to add honorific force. The same idea is often felicitously expressed by such a phrase as *Megumi ni yutaka naru Kami yo.*

Persons with an extensive knowledge of the Scriptures have, of course, a wide

field from which to draw, and such expressions as *Bargun no Iehoba naru Kami yo*,—O Lord God of Hosts, are not unheard, but they are not common.

The student may choose from the above, bearing in mind that the occasion should have much to do with determining the choice. On a stately, formal occasion, a brief and intimate address like *Shu Iesu yo*, O Lord Jesus, would be quite as inadequate as *Tenchi banyū no tsukuri-nushi nari Kami yo*, would be excessive in a little prayer-meeting of two or three.

The expression *Ō* is often heard prefixed to the word *Kami* or *Shu*, but its use is not to be admired. The English exclamation O has *Ā* for its Japanese equivalent. Prabably at first some foreigner as limited in knowledge of Japanese as fervent in speech, habitually mixed his English O and his Japanese *Kami* or *Shu*, and it is to be regretted that many Japanese have failed to discriminate between the faulty usage and the commendable fervency. *Ō Kami yo* is constantly heard, but it is not good Japanese, and *Ā Kami yo* is much to be preferred. In fact a sonorous *Ō Kami*

and a slovenly *O Kame* have each, to acute ears, an unpleasant suggestion, of the animal world.

Thanksgiving.

Expressions of thanksgiving quite properly come early and often to devout lips. Few of us realize that in English there is practically but one set expression, We thank Thee that, etc., altho We bless Thee that—, and We rejoice that—, are often akin in meaning. In Japanese the most common form is,—*koto wo kansha shi tatematsuru.* This is varied with—*koto wo on rei mōshi-agemasu,—koto wo arigataku on rei mōshi-agemasu,—koto wo arigataku kansha itashimasu,—koto wo sha shi tatematsuru,* or—*yue ni arigataku zonjimasu.*

Instead of *koto wo, no tame ni,* and *no yue ni* are also used. The use of *wo,* the sign of the accusative, before *on rei mōshi-agemasu* can hardly be defended grammatically. *No tame ni, yue ni* or *ni tsuite* should take its place. But the use of *wo* is exceedingly common. *Tatematsuru* is a more formal honorific auxiliary than *masu,* and apparently more suitable to public prayer, but forms ending in *masu* are common even with *tatematsuru* in the next clause. Indeed

few persons in this, or in other cases, seem to make any attempt to maintain honorific consistency throughout an entire petition.

Confession.

Prayers in English commonly have formal expression of confession of sin,—We confess that—, We acknowledge that—, etc. It cannot be said that humility is lacking in the prayers of Japanese Christians, orthat sin is not recognizedand confessed, but it is not commonly done in a formal set of words. A statement of a fault or sin is often prefaced by *Ikan nagara mo*,—As is to be regretted. Or some sin is spoken of, and *Jitsu ni ikan to suru koto desu*, is added. Sometimes the acknowledgement of sin ends up with the intensely idiomatic and not readily translatable phrase, *Zanki ni taezaru shidai de arimasu*, of which a simpler form is *Hazukashii shidai de arimasu*. It must not be lost sight of, also, that a simple request for forgiveness,—*koto wo yurushi tamae*, is, in effect, a confession.

It is petition, however, that makes up by far the greater part of Japanese prayer, —indeed of all prayer,—and the forms for its expression are exceedingly

Petition.

numerous. Perhaps the most common is—*koto wo negai tatematsuru*, or—*yō ni negai tatematsuru*, We request that—, etc. The *negai* is often expended into *Negai-age* or *koi-negai*, with no great increase in force. *Kongwan suru*, the Chinese equivalent for *nengoro ni negau*, We earnestly pray, and *setsugwan suru*, of similar meaning, are occasionally heard.

Grant that,—or Help us that—, etc., is commonly expressed by—*yō ni tasuke tamae*, or the longer form—*yō ni on tasuke aran koto wo negai-tatematsuru*. For the same of enphony the *ni* after *yō* is often omitted.

May we—, e. g. May we walk in the way of thy commandments, is expressed by *eshime tamae*, or *esase tamae*,—*Anata no kiyoki on michi wo ayumu koto wo eshime tamae*. The plain causative will usually answer quite as well,—*ayumase tamae* for *ayumu koto wo eshime tamae*. Care must be taken to distinguish a verb used in the causative form simply honorifically, and the same form used for the sake of the causative idea. Special note must be made that in the latter sense the name of the party whose

action is caused to express itself in a certain way, must be followed by *wo shite* (*ni* in Colloquial), e. g.

Honorific.

Warera wo mamorase tamae.

Shu yo, Anata wa warera wo mamorase tamau Kami ni mashimasu.

Causative.

Warera wo shite Anata no mi kotoba wo mamorase tamae.

Shu yo, Anata wa warera wo shite yorok nde mi kotoba wo mamorase tamau Kami ni mashimasu.

The student will be troubled over the common expression *bless*. *Megumi* is the verb commonly used, but as it is early fixed in the mind in its indefinite form as a substantive, an equivalent for *grace*, it seems awkward to use it as a transitive verb. But for all that, Bless us, is *Megumi tamae*, or for the sake of euphony and honorific emphasis, *Megumase tamae*. *Shuku shi tamae* is the Chinese equivalent, but is less euphonious. However, the more involved *On shukufuku aran koto wo negai tatematsuru* is constantly heard. *Megumi wo tare tamae* or *taresase tamae* is a favorite expression, although we would rather expect *Sosogi tamae*.

Perhaps this is as good a place as any to call attention to *aran*. It has nothing whatever of a negative signification, but is the negative base of *aru*, with the attributive from of the future suffix *n* or *mu*. Aston tells us that this suffix may also give the verb the force of a subjunctive or of an optative mood. Hence its use in prayer.

The world *give* causes much trouble in colloquial, but the use of *ataeru* seems to quite solve the problem in the language of prayer. An alternate use is—*wo tamawan koto wo negai tatematsuru.* In this and similar places a passive use will be noted, e.g.—*wo ataeraren koto wo negaimasu*, or the use of an intransitive, as—*wo tamawaran koto wo negaimasu. Kuwaeru* to add, is often used in the sense of to give, e.g. *Warera ni Shu no mi kokoro wo wakimae uru chie wo iyamashi kuwae tamae.*

Again, the student will grope for a satisfactory word for *guide us.* The Occidental idea is a directing from behind, but to the oriental mind it is a directing from before, so we must be content with *michibiki tamae*, or *on*

michibiki aran koto wo negai tatematsuru. If one *must* have Chinese diction, he may substitute *Go yūdō* for *On michibiki.*

Participation in God's blessing, leading, love, or protection, is sometimes besought with the use of *moto,* e.g, *Karera ga Shu no on megumi* (*on michibiki, on itsukushimi* or *on mamori*) *no moto ni aran koto wo koi negai tatematsuru.* There is a similar use of *kōmuru,—on megumi wo kōmurimashite,* being blessed,—*on michibiki wo kōmurimashite,* being led,—which is constantly heard.

The common expression *watch over, protect,*—as Watch over, or protect, our church, is sometimes a brief transitive form,—*Waga kyōkwai wo mamori tamae,* and again, *Waga kyōkwai ga on mamori no moto ni aru yō ni negai tatematsuru. Hogo* is the Chinese equivalent of *mamori,* and often the rolling sentence, *Waga kyōkwai ga on hogo no moto ni aran koto wo hitasura ni negai-age tatematsuru,* will be heard.

A petition for restraint, or that a thing may not come to pass, is voiced by the use of *nai yō ni* or *naki yō ni,* or the negative of the verb, e.g. *Karera ga*

tsumi ni ochi-irazaru yō ni negaimasu, or *Karera no uchi ni Petero no gotoku sono Shu wo shirazu to iu mono no hitori dani naki yō ni on tasuke aran koto wo negai tatematsuru.*

An Enlish speaking Christian will long for an expression like Have mercy upon us, or Look down upon us in mercy. The former may be briefly expressed by *Warera wo awaremi tamae*, and the latter slightly different idea by *Warera wo kaeri-mi tamau yō ni-negaimasu.* The *kaeri*—seems to add to the *miru* the force of consideration and sympathy.

In English prayer, the expression We pray Thee, or We beseech Thee, is often interjected, and we have practically the same thing in Japanese. The rather formal *Negawaku wa, Koi-negawaku wa*, or *Aogi-negawaku wa* is placed first in the petition. Properly the sentence should be rounded up with simply *koto wo*, but in practice some form like *negai tatematsuru* will follow, and the *negawaku wa* has merely an interjectional force. Fervent speakers use *dōzo* in place of *negawaku wa*, but it seriously falls short in dignity. *Dōka* and *nanitozo* seem more admissable,

perhaps because less commonly used in colloquial.

A somewhat similar expression is *Nan no saiwai ka.* The meaning of each word is simple enough, but an adequate translation is not so easy. What a blessing! will perhaps answer. We venture the opinion however, that in the suppliant's breast the idea is, in some cases at least, akin to our ejaculation, Thank God, or Bless the Lord. For example, *Komban u-ten de ari nagara mo nan no saiwai ka buji ni shite mi dō ni oite ai-atsumari-eshi koto wo kansha shi tatematsuru.*

Earnestness of desire finds voice in such phrases as *hitasura ni, setsu ni, hitoe ni, kuregure, kaesugaesu* and *ikuenimo;* reverence, in *tsutsushinde* and humility, in *fushite,* as—*fushite kansha shi tatematsuru.*

Humility is further expressed at the close of a prayer by some such clause as *Kantan naru inori to iedomo, Tsukusazu to iedomo,* or *Futsutsuka naru inori to iedomo,* followed by *Shu Kirisuto no mi na ni yotte kiki age tamae* or words of similar import. *Mi kokoro ni kanawaba* and *mi kokoro ni kanawase tamawaba* are also in this class.

Christian prayer is "in Jesus' name," and the choice of Japanese expressions is very wide; e.g., *Iesu Kirisuto no mi na no tane ni,—ni yotte,—ni oite,—wo tōshite, negai tatematsuru, Amen.* For something more elaborate than *negai* or *negai-age tatematsuru*, we have, *Kono inori wa waga Shu Iesu Kirisnto no mi na ni yotte go shōbun* aran koto wo negai tatematsuru.* For *negai tatematsuru* may be substituted *kiki-age*, or *kiki-ire, tamae,* or—*kiki-age tamawan koto wo negai-age tatematsuru*, or again *On kike age no hodo wo inori tatematsuru.* In fact the terminal sentence of a prayer is often stretched out to an amazing length of words and depth of humility.

The simple idea of *offering* a prayer in Jesus' name is expressed by the use of *sasage tatematsuru.*

It is well to remember that *no tame ni* and *wo tōshite* are by no means indigenous Japanese phrases, altho they are now naturalized beyond question.

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* If you wish to raise an interesting discussion, ask your Japanese friends for the characters of shōbun. We asked a group of five. Two, husband and wife, answered 承聞, one, 昇聞, one, 上聞, and the other, 處分 shobun, quite a different word.

Let us next refer to a few usages that are bound to raise questions in inquiring minds.

Sundry usages

In regard to pronouns *Anata*, is almost entirely used in free prayer in referring to the Deity, altho *Nanji* is exclusively used in the Book of Psalms. The Book of Common Prayer uses *Shu* in place of a pronoun and many persons do the same in free prayer. *Kami* is also used similarly. *Warera* (or its synonym *wareware*) and *watakushidomo*, will follow each other in the same public prayer with almost equal frequency, altho *warera* has a wider use, due perhaps to its more euphonious sound. It is farther removed from bald colloquial than *watakushidomo*, and harmonizes better with *karera* which is exclusively used for the third person. *Waga* is commonly used for the first person singular possessive, and in some cases for the plural as well. *Waga kyōkwai, waga kuni, waga Shu Iesu* can all be understood in a plural sense. The use of the first personal pronoun is sometimes avoided by substituting *shimobe*, often amplified to *iyashiki shimobe*.

Old-fashioned speakers will put an extra *ru* on the end of *masu*, as *negai-masuru*, and a *masuru* on the end of *tatematsuru*, as *tatematsuri-masuru*, but it is not a practice to be followed, altho it must be admitted that on occasion the sonority of *masuru* adds a certain dignity to an expression.

The verb *suru* is, even in colloquial, a flat sounding word, and in prayer the various forms of *nasu*, especially *nashi*, are much used instead.

The honorific verb *tamau* is constantly used when the Deity is referred to, being especially frequent in its imperative form, *tamae*. The colloquial past form is *tamōta*, which is often changed to *tamaishi* when used attributively, the *shi* being one of the classical past forms. For the simple present is often substituted the more highly honorific form *tamawaru*.

The verb *uru* (*eru*) is very widely used. We have referred above to *esase*, and *eshime*, *tamae* as an equivalent to Grant that we may, e.g. *Magokoro wo motte Shu wo aisuru koto wo esase tamae*. It is also much used in its certain present or past forms suffixed to the indefinite form of a verb, e.g.,

Warera no tomodachi wo waga Shu Iesu no ashi moto ni michibiki-uru yō ni on megumi aran koto wo negai tatematsuru, Hibi ni waga Kami no on sakae wo arawashi-uru yō ni tasuke tamae, or *Komban koko ni atsumari-eshi koto wo sha shi tatematsuri.* The student may stumble along with *koto ga dekiru*, but the sooner he can substitute for it at will the indefinite form with *uru* (*eru*), the better.

Oboshimesu, honorific for *omou*, *misonawasu*, equivalent to *mi tamau*, and *shiroshimesu*, equivalent to *shiri tamau*, are all occasionally heard; but the one of most frequent occurrence, and of most value to the student, is the last, as it appears in *On shiroshimesu gotoku*, used much like the *Go shōchi no tōri* of polite address. *Kikoshimesu*, to hear, belongs to the same class, but is more rare.

When praying in English it is easy and customary to close with the Lord's Prayer, making the transition by the means of some felicitous phrase. The same thing ought to be possible in Japanese, for the language is certainly flexible; but in practice the main prayer is closed more or less abruptly and

completely, and the Lord's Prayer begun as a distinct and different petition. Perhaps it will not always be so. There is certainly a want to be filled.

May we not express right here our regret that the Japanese Christians and missionaries, who have done so splendidly in their standard version of the Scriptures and their model Union Hymn-book, are not able to repeat the Lord's Prayer together without making a babel of unintelligibility. There is at least no reason why the diversities should be *greater* than they are in English.

When to begin

One should not make undue haste in taking up the study of the language of prayer. When the simpler prayers at a devotional meeting are fairly comprehensible is time enough to begin. After that, a careful study of the prayers at the end ofthis volume, a few memo-rized, a few composed for submission to the teacher; and then when the heart cries out for participation in the audible communion and fellowship of the saints, there should be no hesitation. One will feel greatly hampered at the beginning, but public

prayer is a practice which will become constantly more easy and more comforting. One can satisfactorily fellowship with the Japanese saints only when he can join with them in prayer in their own language.

RECAPITULATION

Invocation.

Kami yo. Shu yo.
Chichi yo. Chichi-ue yo.
Ten no Chichi yo. Zaiten no Chichi yo.
Jihifukaki Shu yo. Tōtoki Shu yo.
Zennō no Kami yo.
Awaremi fukaki Chichi yo.
Itsukushimi fukaki Shu yo.
Makoto no Kami yo.
Ten ni mashimasu, Warera no Chichi yo.
Zenchi zennō no Kami yo.
Makoto no ikeru Kami yo.
Shi zen shi ai naru Kami yo.
Tenchi banyū no Tsukuri-nushi yo.
Megumi ni tomase tamau Kami yo.
Megumi ni yutaka naru Shu yo.
Bangun no Iehoba naru Kami yo.
etc., etc.

Thanksgiving.

—koto wo sha shi tatematsuru.

—koto wo kansha shi tatematsuru.
—koto wo arigataku kansha itashimasu.
—koto wo on rei mōshi-agemasu.
—yue ni arigataku zonjimasu. etc., etc.

Confession.

—Ikan nagara mo.....
—wa jitsu ni ikan to suru koto desu.
—wa zanki ni taezaru shidai de arimasu.
—wa hazukashii shidai de arimasu.
etc., etc.

Petition.

—koto wo negai tatematsuru.
—yō ni negai age tatematsuru.
—yō ni koi negai tatematsuru.
—koto wo kongwan itashimasu.
—koto wo setsugwan itashimasu.
—yō ni tasuke tamae.
—yō ni on megumi aran koto wo negai tatematsuru.
—koto wo esase (eseshime) tamae.
—wo ataeraren koto wo negai masu.
—wo tamawaran koto wo negaimasu.
etc., etc.

Conclusions.

Iesu Kirisuto no mi na ni yotte negai tatematsuru.
Iesu Kirisuto no mi na wo tōshite kiki age tamae.

Iesu Kirisuto no mi na no tame ni kiki ire tamae.

Iesu Kirisuto no mi na ni oite on kiki age no hodo wo inori tatematsuru.

Iesu Kirisuto no mi na ni yotte go shōbun aran koto wo negai tatematsuru.

Kantan naru inori to iedomo,—kiki-age tamae.

Futsutsuka naru inori to iedomo,—kiki-age tamae.

Tsukusazu to iedomo, kiki age tamae.

Mi kokoro ni kanawaba,—

Mi kokoro ni kanawase tamawaba,—

etc., etc.

Sundry Usages.

Negawaku wa, koi negawaku wa, aogi negawaku wa, dōka, nanitozo, dōzo, —*equiv. to We pray that*—.

Hitasura ni, setsu ni, hitoe ni, kuregure, kaesugaesu, ikue-nimo,—*equiv. to Earnestly.*

Tsutsushinde,—*Reverently.*

Fushite,—*Humbly.*

Nan no saiwai ka,—*What a blessing! or Tank God!*

Wo shite, *with the causative,—used to indicate the party subject to causative influence.*

Megumu, megumaseru, shuku suru, shukufuku wo tareru, etc.,—*to bless.*

Uru (eru), *to get, to be able,—often suffixed to indefinite form of verbs.* esasuru, eshimuru, *causative of same.*

Nasu, nashi, *equiv. to* suru, shi.

Itasu, itashi, *equiv.* to suru, shi, *but more humble.*

Arazumba,=arazu ha (m *and* b *for enphony*)=nakute wa.

Tamau, *very humble word in col., but a very respectful word in the language of prayer. — Imperative,* tamae. *Past,* tamōta or tamaishi. *Fut. or opt.,* tamawan.

—no moto ni aran koto wo negaimasu, *—to be a recipient of, or to partake of.*

—wo kōmurimashite, *same as above.*

NOTES ON FAMILIAR HYMNS

Singing has always been an important part of Christian worship, and a foreign missionary can really enjoy worshipping with the saints of the Japanese church only when he can join with them intelligently in the songs of Zion. This is by no means an easy thing to do, and it is safe to say that there are large numbers who are able to converse in Japanese, who can possibly preach and pray in Japanese, and yet who enter to only a very limited extent into the fellowship of praise.

The reason for this is not hard to find. Poetry never is as easy of comprehension as prose. Besides that, Japanese hymns are written in a strange character, without the help of the even stranger Chinese character, in the classical style, and with a diction that is at times so unusual as to mystify anything short of a very well educated Japanese.

It is often remarked that much of the preaching in Japan is beyond the com-

prehension of the average church attendant. It is quite as true that the average worshipper must very often fail to gain more than a vague idea of the meaning of the hymns that are sung.

There are additional reasons why the missionary may sing the hymns for years without fully understanding them. He learns within a few days of his arrival, the characters in which the hymns are written and he can immediately begin to sing as "spirit-edly" as the best, altho months of hard work are necessary before he can sing at all with the "understanding." The result is that he forms the habit of singing with all his *voice*, at least, hymns, barely a line of which he fully comprehends. What makes it worse is that his neighbor is ordinarily quite unable to know whether the singing is of the heart or voice, so he feels no shame at going on year after year, forging the chains of a habit that is little better than the vain repetitions of the Heathen.

Of course a student who has carefully studied the grammar of the written language can take down his dictionary, and by careful work ferret out the meaning of almost any hymn, only

rarely being obliged to seek the assistance of a living teacher. It is a most entertaining and profitable study; but the simple truth is that very few take the time and pains to do it.

It has occurred to the author that the publication of a few hymns with notes and grammatical references might be helpful. It is not that it is impossible for almost anyone to work these things out for himself, but that the treatment may be suggestive and may encourage others to continue the study far beyond the few hymns noted here.

The notes and comments will probably have a decidedly kindergarten flavor to some, but that is an entirely relative question. What seems to be very simple to-day was baffling enough yesterday. We are confident that they will be of use to a few at any rate.

The grammatical references are chiefly to Aston's Grammar of the Japanese Written Language, Third Edition; London, Luzac and Co.; Yokohama, Lane, Crawford and Co. It is hardly necessary to repeat what is expressed in the Grammar, so we will in the main be content with a simple reference to the page where the point is explained.

238 第二百三十八

一 しづけきいのり[1]の　ときはいとたのし[2]
なやみある世[よ]より　われをよびいだし
ちゝのおほま[おほ]へに[3]　なべてのもとめを[4]
たづさへいたりて　つぶさにつげしむ[5]

二 しづけきいのりの　ときはいとたのし
さまよひいでたる　わがたまをすくひ
あやふきみちより　ともなひかへりて
こゝろむるものの　異[わな]をのがれしむ

三 しづけきいのりの　ときはいとたのし
そびゆるピスガの　やまのたかれより
ふるさとながめて　のぼりゆく日[ひ]まで
なぐさめをあたへ[6]　よろこびをみたす

The very first word is puzzling to one who has considered previously only colloquial forms. (1) The poetical form *Shizukeki* corresponds to the colloq. *Shizuka na.* *Sayaka, nodoka* and many other adjectives ending in *ka* are subject to this treatment. (2) See Aston p. 93, Note. Root and conclusive form identical. (3) Used also in regard to *Kami* or Bud. deities. (4) Equiv.to *os hinabete, subete.* (5) The causative indicates also permission. (6) *Furusato* obj. case,

—*wo* is often omitted in hymns. *Furusato* is commonly used for Heaven, probably on account of the idea of *home* common to each, but it suggests metempsychosis in a way not generally agreeable to occidentals.

182 第百八十二

一 生(うき)れ[1]こしより　つながれ[2]し
つみのともづな[3]　たちきりて
うきよのなぎさ[4]　はなれゆく[5]
すくひのふねぞ　いさぎよき[6]

(折返) げにも深(ふか)き哉(かな)　あまつ大神(おほかみ)[7]の
すくひのめぐみは

二 めぐみの風(かぜ)の[8]　吹(ふ)くがまゝ
まほをあぐれば[9]　ときのまに[10]
あまつみくにの[11]　かのきしも[12]
はやちかづける[13]　こいちして

三 舟(ふね)をおほ(オ)へる[14]　なみかぜも
たゞひとことに[15]　したがはせ
しづめたまひし[16]　エスきみは[17]
いまもともにぞ　いましけり[18][19]

四 主(ゆ)はわがふれの　　長(をさ)[20]なれば
　　あだなみ[21]たちて　　さわぐとも
　　こいろしづかに　　うたひつゝ
　　ふるさとさして[22]　　かへりゆかん

(1) *Koshi* is often used as the second member of a compound verb with no great advance in the meaning. Adverbial form used substantively. Note that here the past *shi* is attached irregularly to a negative base, *ko*. (2) Attrib. form of passive past of *tsunagu*. Aston, p. 151. (3) Obj. case. (4) The transient world. (5) Wave-beat strand. (6) Note the attributive at close of sentence on account of *zo* preceding. Aston, p. 174. The construction of this first verse appears somewhat mixed. It seems to mean that the worshipper has been in the ark of salvation from the time of his birth, tho bound to the shore of this fleeting world by the cables of sin. He eulogizes the ship which, once the cables of sin are cut, bears him away toward Heaven.

(7) *Tsu=ga.=No* Aston p. 107. (8) As the breeze of mercy blows. (9) Sail set to catch a fair wind, a full, un-reefed sail. (10) Presently. (11) *Ama-tsu...mo*

yon heavenly shore. (12) Already has drawn near. Aston, p. 158. (13) Cf. coll. *Kokoromochi ga suru.* The adverbial form in *te* must find its excuse in the chorus following. (14) Perfect. Aston p. 158. (15) *kotoba.* (16) Tranquilized. (17) Past attrib. Aston, 151. (18) *Imasu.* Honorific form. (19) Attrib. form after *zo.* (20) Captain. (21) Inimical waves. *Ada=teki.* (22) Facing. (23) *Yuka-n.* Future suffix. Aston. p. 156. "This suffix may also give the verb the force of a subjunctive or of an optative mood."

246 第二百四十六

一 わがよろこびわがのぞみ
わ が い の ち の き み
ひろたいへよろうたひて
な ほ た ら ぬ を お も ふ

二 したひまつるかひぬしよ
い づ こ の ま き ば に
そのむれときみはゆきて
た の し み た ま へ る

三 荒野(あらの)のはらみちもなく
ふ み わ け か ね つ ゝ

たいずめるこのうき身を
あたいあざみわらふ

四 シオンのむすめかたれかし
わがあいのきみに
野邊にてか幕屋にてか
あひまつらさりし

五 きみのゑみのやさしさに
みつかひよろこび
みことばのうるはしさに
あめつちうたへり

六 わがこひしきエスきみの
みこゑぞうれしき
わがのぞみわがいのちへ
きみにこそあれや

One of the most frequently used and best liked hymns in the Union Hymn Book is No. 246. The tune, Meditation, has a most pleasing swing, there is not a seventh tone in it, and the two lone fourths are in unaccented beats. It is neither high nor low, and is altogether suited to Japanese voices. The hymn is sung with comfort and joy, and yet it is a question whether one out of a hundred

foreigners, or one out of fifty Japanese understand what it is all about.

This hymn is highly poetical as is also the English hymn upon which it is founded. It is by no means a translation altho the concept is the same. Much remains to be supplied by the imagination of the singer, and if he has no imagination, it is difficult to see how he can get much out of it. It is not easy to understand why it is headed with Ps. 37 : 4, when the spirit of the hymn is so evidently that of Solomon's Song. See Chap. 5 : 7-8.

The hymn as a whole is in praise of the Worshipper's Savior, whom he views now in the aspect of prince, and again in that of shepherd. In the first verse he speaks of his Prince, his Prince of Life, as his joy and hope, whom he praises and sings both night and day,—and yet feels that his expression is inadequate.

In the second verse the Worshipper speaks from the standpoint of a wandering sheep who has become separated from the shepherd, and fain would know his whereabouts and that of his flock. Dear Shepherd, to what pastures having gone, are you and your flock pleasantly feeding? Note the attributive ending of

tamacru, caused by the interrogative word *izuko*.

In the third verse the wandering sheep, the Worshipper, is at a standstill in a trackless wilderness which he cannot thread (*fumu,—wakeru,—kaneru*), and while (*tsutsu*) thus distressed has the additional anxiety of being come up with and reviled by an enemy of himself and his Shepherd. (*Azamu* equals *azakeru*.) *Arano no hara* stands quite by itself grammatically, but the supplying of *ni oite* links it up readily with what follows.

But at this juncture the Worshipper's (wandering sheep's) heart is rejoiced by the approach of the Daughter of Zion. It is not always clear just what is meant by the Daughter of Zion, but here may we not take it to mean an under-shepherd, or even another member of the flock, who, more intelligent, can keep his directions even in a trackless waste?—for sometimes it is unavoidable for even obedient sheep to be in the wilderness alone. Overjoyed he begs the Daughter of Zion to speak, (*Katare*, imperative: *kashi*, a particle expressing entreaty), and tell him whether in the plain, or at the encampment, he has met with his

shepherd, whom he now terms his Prince of Love. (Note the attributive ending *ai matsurazarishi*, caused by the preceding *ka's*, the whole being an interrogative.)

Just here there is a hiatus that we must fill in out of our imagination. The distressed Worshipper either receives directions sufficient, or is led back to the fold and the shepherd, and in his relief and joy breaks out in the praises of verses five and six. So winning is the smile of his Prince, the holy angels rejoice; so charming his words that heaven and earth break forth in song. How joyous to hear is the voice of his beloved Prince Jesus welcoming him back! (Note the attributive *ureshiki* after *zo*.)

The hymn closes with a line of superlative exuberance. In my Prince, —and we must understand Shepherd and Savior,—and in him alone (*koso*) is my hope and my life. (Note the so-called perfect are after *koso*, an emphatic present in effect. Do not mistake *ya* exclamatory for *ya* interrogative.

It is instructive to read also the English hymn,

O Thou, in whose presence etc.,

on which this is founded, noting both similarities and dissimilarities.

227 第二百二十七

一 やすしやつみの世にも
主の血によりてやすし

二 やすしや世のわざにも
主にしたがひてやすし

三 やすしやかなしみにも
主のふところばやすし

四 やすしやわかれをろも
主のまもりにてやすし

五 やすしや見ぬゆくても
主のしりませばやすし

六 やすしや死のかげにも
主ともにませはやすし

七 主エスのみてにすがり
永遠の平安にすゝまん

This translation of the well known hymn, "Peace, perfect peace," is worth while considering here because it is so simple. It is like a bit of down grade

after a stiff climb. The first word, *yasushi* is the conclusive form of the adjective. Mr. Aston tells us that the force of the conclusive form is that of the indicative mood, and strictly speaking is not of any tense. Consequently we have an almost perfect rendering for the *Peace* of the original hymn, which is almost an exclamation, quite without reference to past, present or future. The same high authority tells us that *ya*, while generally indicating a question, a doubt, is some times "a mere exclamation, of much the same force as the sign '!'"

"The future all unknown" is rendered by *minu yukute*,—the inscrutable beyond —of verse five. In the remainder of the verse note the *no=ga*, and the form *maseba*, honorific because the Lord is referred to. In the sixth verse we have the same honorific form, only it is used as a principal verb.

In the seventh verse note *mi te*,—not *mite*; that we find in *yasuki* the substantive form of *yasushi*, and that *towa ni*, as the Chinese characters suggest, means eternally, and is perhaps contracted from *tokiwa ni*.

367 第三百六十七

一 さりにしひとを　　しのぶれば
身(み)ハはかなくも　　うつせみの
もぬけのからと　　なりしかど
靈(たま)ハいかでか　　きえぬべき

二 かみのまさみち　　たどりつゝ
まめにつかへし　　わがともの
世(よ)にのこしつろ　　あいの果(み)の
いろもかはらで　　かぐはしや

三 なかぜあらく　　よせし日(ひ)も
うからのために　　世(よ)のために
なやみにたへし　　こゝろこそ
とこしへまでも　　のころらめ

四 知識(ちしき)ハすたり　　とみハきゆ
しかハあれざも　　主につける
かよわきをみな　　をさなごの
なしつるわざも　　いやさかえん

From very easy No. 227, we turn to No. 367, which, like all the hymns marked "Original," is far more difficult. In the first word, *sarinishi*, we find the indefinite form of *saru*, with the same form of *nuru*, added, giving a certain

past significance, and the attributive form *shi*, with its simple past force, added to that. *Sarinishi hito* is "the departed" very emphatically expressed. *Shinobu* is used with its much less usual meaning of "to think lovingly of." *Utsusemi*, lit., the cast off shell of the cicada, is here taken for the cicada itself, and we have "Altho the body has become, How fleeting! as the cast-off shell of the cicada, how is it possible for the soul to vanish away?" Note that the final word of the verse, *beki*, is thrown into the attributive form by the preceding interrogative word.

In the 2nd verse, note *masamichi*, obj.; *mame ni*, eqiv. to *majime ni*; *tsuru*, attrib. form of the verb, equivalent to *te shimau* of the spoken language. To all intents and purposes it is a past and we suspect it is used instead of *shi* when two syllables are needed to fill out the meter. *De* is a negative adverb, "equivalent to and perhaps a contraction of zu-te." *Kaguhashi* is equivalent to *kōbashi*, and the *ya* is emphatic.

The *nami*, *kaze* of the third verse are in the objective case, *yoseshi* is the simple past, and a *de* before *mo* gives us a two line temporal clause. *Ukara*,

given in the Jirin as *ugara*, is equivalent to *shinseki*,—kin. *Taeshi* is again the simple past, while *koso* changes the last word of the verse from *ran* to the perfect *rame*. "*Ran* is the same as *ni te aran*, and expresses a slight shade of doubt," altho we suspect that even that slight shade is here only what might be insisted on in view of the very long future of *tokoshie made mo*.

The only points in the fourth verse calling for reference are *omina*, a rare form for *onna*, *tsuru*, which we have explained above, and *iya*, meaning more and more.

49 第四十九

一 むかしより代々(よゝ)の　わがたすけよ
　なほもゆくさきの　わがのぞみよ

二 あめつちわかれしぬ　世(よ)のさきより
　かはらぬ神(かみ)こそ　わが神なれ

三 ちとせ八千(やち)とせも　主(しゅ)のまへにハ
　みじかきひと夜(よ)の　ゆめにひとし

四 あかつきの露(つゆ)の　きゆるごとく
　ひとハうせさりて　あとだになし

五 あめつちうつれど　　とこしなへに
うごかぬ御座(みざ)こそ　　わがかくれが

Turning to No. 49, we find a much simpler hymn. The first verse presents no difficulties. *Ame tsuchi wakaren Yo no saki yori,* seems to be Biblical and scientific. *Wakarenu* comes from *Wakareru,* an intransitive verb of Aston's second conj., while our constantly used *wakaru* is an intransitive verb of his first. Note that it is the negative attributive, *wakarenu,* and not the attributive or conclusive future *wakaren. Koso* throws the final word from the conclusive *nari* to the perfect *nare.*

Chitose yachitose, thousands of years, of verse three, suggests the *chiyo ni yachiyo ni* of the National Air. *Hito,* with *yo,* is the root form of the numeral *hitotsu.* The conclusive form *hitoshi* would be *hitoshi-shi,* were it not that adjectives ending in *shi* or *ji* dispense with an additional *shi* when becoming conclusive.

Usesarite vanish away, of verse four, is an excellent example of how in Japanese the second member of a compound verb has the force of a preposition in English.

Coming to verse five, we find *tokoshinae ni*, meaning "eternally." It is interesting to note how, for the sake of the meter, the same idea can be expressed by *towa ni*, *tokiwa ni*, *tokoshie ni* or *tokoshinae ni*. To make a complete sentence of the verse we would have to add some form of the verb *naru*, which on account of the *koso* preceding would be *nare*. It is easy to believe that even a foreigner singing this hymn constantly and thoughtfully in the Japanese translation would soon find it as inspiring as the English original.

The hymns No. 215 and No. 217 are perhaps the best known hymns in any language. The Japanese translations present no great difficulties, but since they are used so constantly it may be well to consider them. Let us look at first at No. 215.

215 第二百十五

一 ちとせのいはよ　　わが身をかこめ
　さかれしわきの　　ちしほとみづに
　つみもけがれも　　あらひきよめよ

二 かよわきわれゝ　　おきてにたへず
　もゆるこゝろも　　たぎつなみだも
　つみをあがなふ　　ちからゝあらず

三　じふじかならで　　たのむかげなき
　　わびしきわれを　　あはれみたまへ
　　みすくひなくば　　いくるすべなし

四　世(よ)にあるうちも　　世(よ)をさるときも
　　しらぬよみにも　　さばきの日(ひ)にも
　　ちとせのいはよ　　わが身(み)をかこめ

The English hymn itself is a little mystifying. The Rock of Ages is our Lord Jesus Christ, and the reference is to the incident in the Wilderness, where Moses smote the rock, and water gushed forth to the refreshment and salvation of the Israelites. Since Jesus is the ground of out spiritual refreshment and salvation, Paul speaks of him as our spiritual rock. But as far as the body of the hymn is concerned, almost any other metaphor might have been used in the first two and last two lines; and since the rock was smitten only so that water gushed forth, the line "Let me hide myself in Thee," seems a rather strained use of the metaphor. This is accentuated in the Japanese, where the imperative *kakome* of the first line, has evident reference to the defence afforded by a fortress. As in the English hymn, the metaphor of the smitten rock is at this

point left, to be taken up at the close, to make us again almost wonder why it was chosen at all.

In the first verse, note the imperative *kakome*, of the first conjugation, properly without *yo*, and, at the end, *kiyome yo*, of the second conjugation, properly with it. *Sakareshi* is the attributive past of the passive of *saku*, and *chishio* is the word for blood apparently preferred in poetry. The second verse gives us *taezu* and *arazu*, both conclusive forms, and the unusual verb *tagitsu*. This latter is equivalent to *waki-agaru*, and must correspond to our English *welling up*, as applied to tears.

In the third verse we note the negative particle *de*, used with the negative base, and *kage*, meaning power or help. *Kage*, with its literal meaning of shadow, seems doubly suitable here. *Wabishiki* would be *samishii* in colloquial. The last line becomes quite plain when we substitute *shikata* for *sube*.

Verse four seems to be a happy rendering of the English, (*yomi* is the abode of departed spirits), but we can only repeat that the connection between the smitten rock and the rock that can

surround, hide and protect, seems far fetched.

Hymn No. 217, a translation of our "Jesus, lover of my soul," is a succession of four metaphors, each brought out more clearly in the translation than in the original.

217 第二百十七

一 わがたましひを　　あいするエスよ
　　なみハさかまき　　かぜふきあれて
　しづむばかりの　　この身(み)をまもり
　　天(あめ)のみなとに　　みちびきたまへ

二 われにハほかの　　かくれがあらず
　　たよるかたなき　　このたましひを
　ゆだねまつれば　　みいつくしみの
　　つばさのかげに　　まもりたまひれ

三 わが身(み)ハ全(また)く　　けがれにそめど
　　きみはまことと　　めぐみにみちて
　われの内外(うちそと)を　　ことごときよめ
　　つかれしたまを　　なぐさめたまはん

四 きみハいのちの　　みなもとなれば
　　たえずわきいで　　こゝろにあふれ
　われをうるほし　　かわきをとゞめ
　　とこしへまでも　　やすきをたまへ

In the first verse the soul is considered as a ship in distress. The indefinite form *sakamaki* gives the same idea as *to surge*, but more pictorially. *Shizumu bakari* means on the point of sinking. The petition is that the ship may be brought safe into harbor. In English we say *guide*, i.e. direct from behind. The literal meaning of *michibiki* is to lead from before.

The next picture is that of a fledgling in trouble and without a refuge,—*kakurega*. The *kata* following *tayoru* has, among other meanings, that of *mikata*, a friend. The indefinite form of *yudaneru* is followed by the respectful auxiliary *matsuru*, which has *tatematsuru* as a synonym. The petition is for protection under the shadow of the wings of love. The verse closes with the particle *ne* which gives the indefinite form of *tamau* an imperative sense.

The metaphor changes, in the third verse, to that of a person defiled and weary, *Kegare ni somedo*,—altho dyed in filth,—is strong language. *Uchito* is an abbreviation for *uchi-soto*, and *koto-goto* equals *koto ga aru tambi*, on every occasion. The petition is that the defiled and weary soul may be com-

forted. Note *tama* for *tamashii*, and that the future conclusive ending *n* has also an optative force.

The final metaphor seems to be that of a withered and thirsty plant. The Lord is as a fountain of springing water of life. The petition is that as a spring waters and refreshes a withering plant, so the water of life, welling up unceasingly in the singer's heart may moisten, refresh, and give peace and comfort eternally.

309 第三百九

一 ゆふ日(ひ)かくれて　みちゝはるけし
ゆくすゑいかにと　おもひぞわづらふ(ロ)

(折返)
わが主(しゅ)よこよひも　ともにいまして
さびしきこの身(み)を　はぐゝみたまへ

二 したしきともみな　さきだちゆきて
をぐらきうき世(よ)に　ひとりのこりぬ

三 いのちのゆふかげゝ　うすくなりけり
いこひのやどりも　ちかくやあるらん

四 みむねによりつゝ　れむらせたまへ
とこ世(よ)のあしたに　さむるときまで

The difficulties of Hymn No. 309 are limited to its large proportion of unusual words. It is readily seen why the first line should mean The evening sun is setting. *Harukeshi*, in line two, is another of those nouns ending in *ka* that become adjectives in *keki*. It is equivalent to *tōshi*. *Yukusue* naturally comes to mean the future, while *zo*, in the last line, makes *wazurau* an attributive form, altho the conclusive form would be no different.

The word *hagukumi*, in the chorus, has an interesting etymology ; its meaning is To gather under the shelter of ones wings.

In the second verse *oguraki*, dim, and *uki*, sorrowful, both adjectives, are unusual words. The ending *nu* (conclusive of *nuru*,) of *nokorinu*, is derived from *inuru*, to go away, and while it is generally used to give a simple past significance, there is a finality about it that makes it unusually suitable in this place.

Coming to verse three, we find the first line expressing well the idea of the twilight of life. *Narikeri* is a somewhat unusual form, made up of the indef. of *naru* with the conclusive of

keru, (perf. of *kuru*). Its force is that of a past perfect. *Ikoi* is the indef. of the verb *ikou*, used as a substantive. The last line is most interesting on account of the use of *ya* and *ran* to delicately, though pointedly, suggest that the end of life is perhaps near, without baldly predicating the fact.

In prose, the third and fourth lines of the fourth verse would come first. In *tokoyo* we have a fragment of *tokoshie*, and *yo*,—Till we awake in the morrow of the eternal world. *Yori* has all the force of the verb *kakaru*. The rest is plain enough.

81 第八十一

一 うつりゆく世にも　　かはらでたてる
　　主の十字架にこそ　　われハほこらめ
二 聖書のひかりハ　　つみをあがなふ
　　十字架のうへにぞ　　みなあつまれる
三 おそれとなやみに　　かこまるゝとも
　　十字架は平和と　　よろこびみてり
四 十字架のうへより　　さしくるひかり
　　ふむべきみちをば　　てらしてなしふ

五　わざはひさいはひ　　よしあしともに
　　たゞ十字架（じふじか）にこそ　　きよくせらるれ

Hymn No. 81 is of interest principally on account of the way some of the really very few rules of Japanese syntax are illustrated in the ending of the verses. We would expect *hokoran* at the end of the first verse, but the *koso* changes it to *hokorame*, with no change of meaning. We would expect *atsumareri* at the end of the second verse, but the preceding *zo* makes it *atsumareru*. At the close of the third verse we have the perfect of the verb *mitsu*. As there is no particle or interrogative word to interfere, we have the simple conclusive form. In spite of the absence of *ni* after *jūjika*, *yasuki* and *yorokobi* are the subjects.

The fourth verse closes regularly with the conclusive form of *oshiuru*. *Sashi*, of the compound *sashi-kuru*, is intransitive, and is the word used also in speaking of the tide. *Sashikuru* is a fine translation of "streaming." The last word of the hymn illustrates again the influence of *koso*, giving *serarure* instead of *seraru*.

23 第二十三

一 かみのめぐみ　　主(しゅ)エスのあい
　　ゆたかにみつ　　このみとの
うけよめぐみ　　あふるゝあい
　　かなしみ失(う)せ　　うきもきえん
このとのに　　とくきたれ
　　たえずたまふ(モ)　　そのめぐみ

二 くもゐのみや　　しづがふせや
　　なべてもれぬ　　うきためし
ひとへくさの　　はなにひとし
　　あさの榮(はえ)は　　よべにちらん
とこしへの　　さちぞある
　　このみとのに　　とくきたれ

三 主(しゅ)のすくひは　　世(よ)にあまれし
　　とくきたりて　　くいよつみ
なみだかわき　　つみきよまる
　　あいのみかほ(オ)　　むけたまはん
よろこびへ　　つれにみち
　　うきはうする　　この御殿(みとの)

Turning to No. 23, we have another "original" hymn with corresponding difficulties, the trouble in this case being constant inversion and elision of

particles in truly poetic style. Supply *to* at the end of the first and second line, bring in the fourth line next with a *ni* added, and the third line will finish out the sense beautifully. The fifth and sixth lines are clear when transposed so as to read, *Afururu ai to megumi to wo uke yo.* The seventh and eighth lines may be left for the student. In the last two lines the use of *tamau* makes it plain that God is referred to ; *megumi* is in the objective case.

Kumoi no miya, of the second verse, is a very flowery way of saying palace, a *miya* exalted to where the clouds are,—*kumo-i* ; and *shizu ga fuseya* is equally poetic for hovel. A *ni mo* inserted after each line makes things clearer. *Uki tamcshi* ;—sorrowful ocurrences have never been wanting, whether in palace or hut.

Hitoshi is a second conjugation adjective, conclusive. *Yobe* is equivalent to *yūbe* and need not necessarily mean *last* night ; *yūgata* answers. Note that *sachi* is equivalent to *saiwai* and that *zo* accounts for *aru* instead of *ari*,—and two is sufficiently explained.

The first two lines of verse three make a completed sentence. The fourth line

may be read *tsumi wo kui yo*. Remember that *yo* is always present with imperatives, except those of the first conjugation. The verbs of the fifth and sixth lines are intransitive. In the next two lines *mi* is an honorific, *kao* is in the objective case, and the troublesome verb with the root *muk* is here in a transitive form. If the last four lines are re-arranged so that *Kono mi tono (ni oite)* comes first, all becomes plain and easy.

For our last hymn, we will turn back to the subject of prayer and select No. 236.

239 第二百三十九

一 花(はな)のあけぼのも　月(つき)のゆふぐれも
神(かみ)にいのらでや　いかにせん

二 いのればのどけし　修羅(しゅら)のちまたにも
松風(まつかぜ)のみかよふ　いほにも

三 いのればやすけし　あらぶる海(うみ)にも
ほえたける獅子(しし)の　あなにも

四 うれひのしぐれも　いのりにはれゆき
うたがひの雲(くも)も　あとなし

五　げにくすしきかな　　祈禱（いのり）のちからや
　　いのりにまされる　　もの　な　し

Akebono and *yūgure* are rather unusual words for dawn and eve. *Ika in sen* is a sigh of helplessness. Verse two has a somewhat inverted order; in prose the first line would come last. *Nodokeshi* is another of those nouns, *nodoka*, *yasuraka*, *shizuka*, etc., that are made into adjectives by dropping the *ka* and adding *keki*. See Brinkley's Dictionary for *Shūra no chimata*. *Iho* or *io* is a booth made of thatch. *Kayou* is a word well fitted to express the playing of the pine-scented zephyrs.

The third verse is inverted along the same line as verse three, and *yasukeshi* is a word similar to *nodokeshi*, except that on adding *keki*, *ra* as well as *ka* seems to have been dropped. *Shigure*, in the fourth verse, has the meaning of drizzle. It is a good word to express the depressing effect of sorrow, but even such sorrow clears and goes away in the face of prayer. Clouds of doubt also disappear,—and not a vestige remains.

The grammar of verse five is sufficiently plain, and even were it not, we

would be loath to intrude upon its beauty with words of explanation.

In conclusion we would say that we are conscious of having performed a difficult service very imperfectly. We have been encouraged by a hope, if not an assurance, that a number at least will, by a perusal of these few pages of comment, be stimulated to push forward and do still better work for themselves.

KOKON KITŌSHŪ

Shu no Inori

Matai, 6 : 9-13.

Ten ni mashimasu warera no Chichi yo, negawaku wa, mi na wo agamesase tamae ; mi kuni wo kitarase tamae ; mi kokoro no Ten ni naru gotoku chi ni mo narase tamae. Warera no nichiyō no kate wo kyō mo atae tamae. Warera ni oime aru mono wo warera ga yurusu gotoku, warera no oime wo mo yurushi tamae. Warera wo kokoromi ni awasezu, aku yori sukui idashi tamae. Kuni to chikara to sakae wa kagiri naku Nanji no mono nareba nari. Amen.

Iehoba no Mōse ni Oshie Tamaishi Shukutō

Minsūki, 6 : 24-26.

Negawaku wa, Iehoba nanji wo megumi, nanji wo mamori tamae. Negawaku wa, Iehoba sono kao wo mote nanji wo terashi, nanji wo awaremi tamae. Negawaku wa, Iehoba sono

kao wo agete nanji wo kaerimi, nanji ni heian wo tamae to.

Pauro no Shukutō

Negawaku wa, Shu Iesu Kirisuto no megumi to Kami no ai to Seirei no majiwari Nanjira subete to tomo ni aran koto wo. Amen.

2 Korinto, 13 : 14.

Negawaku wa, warera no Shu Iesu Kirisuto wo kawarazu shite ai suru subete no mono ni megumi aran koto wo. Amen.

Epeso, 6 : 24.

Negawaku wa, Heian no Kami mizukara nanjira wo mattaku kiyoku shi, mata nanjira no zenrei zensei zenshin wo mamorite, warera no Shu Iesu Kirisuto no kitaran toki ni toga nakarashime tamawan koto wo.

1 Tesaronike, 5 : 23.

Negawaku wa, Warera no Shu Iesu Kirisuto oyobi warera no Chichi no Kami, sunawachi warera wo ai shi, katsu megumi ni yorite kagiri naki no nagusame to yoki nozomi wo atōru mono, nanjira no kokoro wo nagusame,

subete no yoki waza to yoki kotoba ni nanjira wo kataku sen koto wo.

2 Tesaronike, 2 : 16.

Heian no Kami nanjira subete no mono to tomo ni imasan koto wo negō. Amen.

Rōma, 15 : 33.

Mitsugitori no Kitō

Ruka, 18 : 13.

Kami yo, zainin naru ware wo awaremi tamae.

Dabide no Zange no Kito

Shihen 51 : 1-17.

A Kami yo, negawaku wa, Nanji no itsukushimi ni yorite ware wo awaremi, Nanji no awaremi no ōki ni yorite waga moromoro no toga wo keshi tamae. Waga fugi wo kotogotoku arai-sari, Ware wo waga tsumi yori kiyome tamae. Ware wa waga toga wo shiru : Waga tsumi wa tsune ni waga mae ni ari. Ware wa Nanji ni mukaite, tada Nanji ni tsumi wo okashi, Mi mae ni ashiki koto wo okonaeri : Sareba Nanji mono

iu toki wa tadashi to serare, Nanji sabaku toki wa togame nashi to serare tamō.

Mi yo, ware yokoshima no naka ni umare, Tsumi ni arite waga haha ware wo haramitariki. Nanji makoto wo kokoro no uchi ni made nozomi, Waga kakuretaru tokoro ni chie wo shirashime tamawan.

Nanji *hisopu* wo mote ware wo kiyome tamae; saraba ware kiyomaran. Ware wo arai tamae; saraba ware yuki yori mo shirokawan. Nanji ware ni yorokobi to tanoshimi to wa kikase, Nanji ga kudakishi hone wo yorokobase tamae. Negawaku wa, mi kao wo waga subete no tsumi yori somuke, Waga subete no fugi wo keshi tamae.

Ā Kami yo, waga tame ni kiyoki kokoro wo tsukuri, Waga uchi ni naoki rei wo arata ni okoshi tamae. Ware wo mi mae yori sute tamau nakare : Nanji no kiyoki mitama wo ware yori tori tamau nakare. Nanji no yorokobi wo ware ni kaeshi, Jiyū no mitama wo ataete, ware wo tamochi tamae.

Saraba ware toga wo okaseru mono ni Nanji no michi wo oshien : Tsumibito wa Nanji ni kaeri kitaru beshi. Kami yo, waga sukui no Kami yo, chi wo

nagashishi tsumi yori ware wo tasuke idashi tamae: Waga shita wa koe-takaraka ni Nanji no gi wo utawan. Shu yo, waga kuchibiru wo hiraki tamae: Saraba waga kuchi nanji no homare wo arawasan. Nanji wa sonae-mono wo konomi tamawazu; moshi shikarazuba ware kore wo sasagen: Nanji mata hansai wo mo yorokobi tamawazu. Kami no motome tamau sonaemono wa kudaketaru tamashii nari. Kami yo, Nanji wa kudaketaru kuishi kokoro wo karoshime tamōmaji.

Seito Kirisosutomu no Inori

NIPPON SEIKŌKWAI KITŌSHO.

Ima kokoro wo awasete Shu ni inoru megumi wo atae tamaeru, zennō no Kami yo, mi na ni yorite ryo san nin atsumaru toki wa, sono negai wo yurusan to yaku shi tamaeri. Negawaku wa, warera no eki wo hakarite, nozomi to negai wo togeshime, kono yo ni oite wa, Shu no michi wo satori, nochi no yo ni oite wa, kagiri naki inochi ni itaru koto wo esase tamae. Amen.

Heian no Tame

Dōzen.

Shitashimi wo konomi, heian wo atae tamau Kami yo, Shu wo shiru wa, kore kagiri naki inochi nari; Shu ni tsukōru wa, kore mattaki jiyū nari. Negawaku wa, tsune ni shimobera wo mamori, subete seme kitaru teki wo fusegi, ika naru tsuyoki ada wo mo osorezu, kataku Shu ni tayorite yasunzuru koto wo esase tamae. Tainō no Shu Iesu Kirisuto ni yorite koi negai tatematsuru. Amen.

Megumi no Tame

Dōzen.

Ten no Chichi, kagiri naku ikeru zennō no Kami yo, Warera wo konchō made anzen ni itarase tamaeru gotoku, konnichi mo ōi naru chikara wo motte mamori tamae. Negawaku wa, tsumi ni ochi irazu, ayauki koto ni mo awazu, tsune ni Shu no michibiki wo kōmuri, tadashiki okonai wo nasu koto wo esase tamae. Shu Iesu Kirisuto ni yorite koi negai tatematsuru. Amen.

Tennō no Tame

Dōzen.

Ō no Ō, Shu no Shu, ito takaki ten no Chichi yo, megumi wo motte warera no Tennō wo kaerimi tamae. Negawaku wa, Sei Rei no michibiki ni yorite makoto no Shu wo uyamai, Sukuinushi Iesu Kirisuto wo shinji, tsune ni mi kokoro ni shitagau koto wo esase tamae. Mata yutaka ni ten no tamamono wo sazuke, sukoyaka ni sakan ni inochi nagaku, tsui ni, kagiri naki saiwai ni itarashime tamae. Iesu Kirisuto ni yorite koi negai tatematsuru. Amen.

Higoto no Inori

J. H. Jowett, Hakase.
(Kyōbunkwan hakkō)

Shichi gatsu, Jū-hachi nichi.

Awaremi fukaki Chichi yo, nichiyō no kate no tame ni kansha shi tatematsuru. Negawaku wa, kore wo waga tōzen ukubeki mono to omowazu, Nanji no mi te yori sazukeraretaru tamanono to shite ukesase tamae. Kore ni yorite megumi wo kōmuri, waga higoto no shokuji ga seisan no gotoku naran koto wo inoru.

Shichi gatsu, Jū-ku nichi.

Bammin no Kami yo, chijō no subete no tami-yakara wo shukufuku shi tamae. Karera no magaki wo tori sari, heian wo motomeru seishin wo sakan ni nashi tamae. Arasoi no moto naru shiyoku wo horoboshi, hakuai no seishin wo bokkō seshime tamae.

Shichi gatsu, ni-jū-ichi nichi.

Waga Chichi yo, ōi naru kibō wo motte kono hi no waza ni tsukashime tamae. Ware wa shibashiba ittei no mokuteki naku, muishiki ni sono hi wo mukau. Reigan wo hiraki, Kirisuto wo machi nozomi tsutsu kono hi wo sugoshi, subete no yoki waza no uchi ni Shu wo mi idashi, Shu no araware tamau koto wo shitawase tamae.

Shichi gatsu, ni-jū-san nichi.

Megumi fukaki Chichi yo, negawaku wa, ware wo shite itami kanashimeru mono wo oboete, atsuki dōjō aru mono to nashi tamae. Kurushimeru mono ni Nanji no nagusame no yutaka ni shite, karera ga Nanji no tomo ni imashi tamau koto wo shinjite chikara wo e, shinkō ni yorite taeshinobi en koto wo negau.

Shichi gatsu, ni-jū-yokka.

Waga Chichi yo, kyō ware ni shin-en naru Nanji no makoto wo satorashime tamae. Kinō no mokushi ni manzoku sezu, arata naru akebono to atarashiki hikari wo miru koto wo en tame ni waga rei no mado wo higashi ni mukete hirakashime tamae.

Shichi gatsu, ni-jū-go nichi.

Ōi naru Kami yo, tsutsushimi to osore to wo motte Nanji no mi mae ni ayumu koto wo oshie tamae. Taben yori ware wo sukui tamae. Hiretsu naru omoi no Nanji to ware to no kiyoki majiwari wo samataguru koto naku, waga tamashii wa tsune ni hizamazakite ōi naru shiroki mi kura wo aogi min koto wo inoru.

Shichi gatsu, ni-jū-roku nichi.

Sakae aru Shu yo, waga shinrei wo shite masumasu kōjō seshime tamae. Ware wa eien no koto nao akiraka ni satoran koto wo negau. Kono yo no seikwatsu ni chikaki kwankei aru tokoro yori, Ten no seikwatsu wo mi en koto wo inori tatematsuru. Negawaku wa, tsune ni Ten ni aru mono wo misase tamae.

Shichi gatsu, ni-jū-hachi nichi.

Ten ni imasu waga Chichi yo, kyō Nanji no megumi ni yorite ware wo tsuyokarashime tamae. Genki ni michite waga gimu wo tsukushi, subete no waza wo nasu ni afururu chikara no aran koto wo inori tatematsuru. Ware wo itsukushimeru mono ni tayori, kachi ete amari aru mono to narase tamae.

Shichi gatsu, San-jū nichi.

Kiyoki Kami yo, tsumi ni taishite sho suru michi wo oshie tamae. Chikara aru ōi naru zaiaku to tatakau michi wo shiru tame ni, warera no shidōsha ni chie wo atae tamae. Karera ga akuhei no iryoku no tame ni osorezu, Shinsei naru yūki wo motte taikō suru koto wo uru yō inori tatematsuru.

Shichi gatsu, San-jū-ichi nichi.

Zennō no Kami yo, zensekai ga Nanji no Mitama no chikara ni yoku sen koto wo inori tatematsuru. Jinrui yori subete no kyoeishin to zō-o no nen to wo tori sari tamae. Sejin no kokoro kiyoku shite, kyōdai no ai ni mitasaren koto, oyobi warera ga Kirisuto ni okeru shinkō ni yorite, hitotsu ni naran koto wo inori tatematsuru.

Shuju no Kitō

Ruteru Fukuin Kyōkwai Reihaishiki.

Sciketsu no Tame.

Subete kokoro no uchi wo satori, subete no nozomi wo shiri, subete no himitsu wo mi tamau zennō no Kami yo, nanji wo mattaku ai shi, nanji no sei naru na wo uyamai agamen ga tame ni, Seirei no mokushi ni yorite warera no kokoro no nen wo kiyome tamawan koto wo Shu Iesu Kirisuto ni yorite koi negai tatemutsuru. Amen.

Jihi no Tame.

Jihi naki subete no okonai wa eki nashi to oshie tamaishi Shu yo, subete ai naki mono wa ikuru to mo Shu no mae ni shi seshi mono to seraruru ga yue ni, Seirei wo kudashi, heiwa to subete toku no ōi naru jihi no mottomo yoki tamamono wo warera no kokoro ni sosogi tamawan koto wo koi negai tatematsuru. Amen.

Kenson no Tame.

Kōman naru mono wo fusegi, kenson naru mono ni megumi wo atōru Kami yo, negawaku wa warera wa takaburite

nanji no ikari wo maneku koto naku, kaette herikudari, Nanji no megumi no tamamono wo uken ga tame ni Nanji no Hitorigo no mizukara arawashi tamaishi mono ni onajiki makoto no kenson wo Shu Iesu Kirisuto ni yorite warera ni atae tamae. Amen.

Heian no Tame.

Moromoro no kiyoki nozomi, yoki omoi, tadashiki okonai no moto naru Kami yo, negawaku wa shimobe ni yo no atae ezaru heian wo tamaite, Shu no imashime ni shitagau koto wo kesshin seshime, mata Shu no mamori wo kōmurite ada wo osorezu, odayaka ni yo wo wataru koto wo eseshime tamae. Sukuinushi Iesu Kirisuto no isao ni yorite koi negai tatematsuru. Amen.

Inori no Kotae Aran Tame.

Zennō no Kami yo, Ima kokoro wo awasete Shu ni inoru megumi wo atae tamaishi koto wo sha shi tatematsuru. Shu wa ryo san nin mi na ni yorite atsumaru toki wa sono negai wo yurusan to yaku shi tamaeri. Negawaku wa warera no eki wo hakarite korera no nozomi to negai wo togeshime, kono yo ni oite wa Shu no michi wo satori, nochi

no yo hi oite wa kagirinaki inochi ni itaru koto wo esase tamae. Amen.

NIPPON SEIKŌKWAI KITŌSHO.

Sange.

Awaremi fukaki zennō no Chichi yo, warera wa mayoeru hitsuji no gotoku Chichi no michi wo hanare, ōku, onore no kufū to yoku ni shitagai, Shu no kiyoki okite wo okashi, nasu beki koto wo nasazu, nasu bekarazaru koto wo nashi, mattaki tokoro aru koto nashi. Shikaredomo, Chichi yo, Shu Kirisuto Iesu wo motte yo no hito ni yaku shi tamaeru gotoku, tsumi ni nayameru mono wo awaremi tamae; toga wo sange suru mono wo yurushi tamae; kuyameru mono wo kaeshi tamae. Awaremi fukaki Chichi yo, negawaku wa, ima yori nochi Kami wo uyamai, tadashiki wo okonai, mi na no eikwō wo arawasu koto wo, Iesu Kirisuto no isao ni yorite esase tamae. Amen.

Banmin no Tame.

Subete no hito no Tsukurinushi, Mamorinushi naru Kami yo, Shu no michi wo banmin ni oshie, Shu no sukui wo bankoku ni shirase tamawan koto wo fushite koi negai tatematsuru.

Koto ni negawaku wa, Sei Rei wo motte Sei Kōkwai wo michibiki, mizukara Kirisuto no shinto to tonōru mono wo shite, mina makoto wo satori, shinkō wo tamochite, kokoro wo hitotsu ni shi, ai yawaragi, tsune ni tadashiki koto wo okonawashime tamae. Mata kokoro ni, mi ni, nariwai ni nayami aru hitobito wo, Chichi no megumi ni yudane tatematsuru. Negawaku wa, ono ono sono nayami ni ōjite kore wo tasuke, kore wo nagusame, kurushimi wo shinobu chikara wo atae, tsui ni kannan no uchi yori sukui idashite, saiwai naru michi ni itarase tamae. Korera no koto wo Iesu Kirisuto ni yorite koi negai tatematsuru. Amen.

Kansha.

Zennō no Kami, jihi no Chichi yo, warera to hitobito ni yutaka naru megumi wo kudashi tamau koto wo, fushite kansha shi tatematsuru. Shu wa warera wo tsukuri, warera wo mamori, kono yo no mono wo atae, koto ni Shu Iesu Kirisuto ni yori yo wo aganaite, hakari naki ai wo arawashi, megumi wo ukuru hō wo shimeshi, nochi no yo no eikwō no nozomi wo idakashime tamaeri. Negawaku wa, kono moromoro no

megumi ni fukaku kanji, tada kotoba nomi wo mochiizu, onore wo sasagete Shu ni tsukae, Shōgai kiyoki okonai wo mochiite Shu no eikwō wo arawasu koto wo Iesu Kirisuto ni yorite esase tamae. Negawaku wa, homare to sakae kagiri naku Chichi to Ko to Sei Rei ni aran koto wo. Amen.

Subete no hito, koto ni Kirisuto no zen Kōkwai no Tame.

Tokoshie ni imasu, zennō no Kami yo, Shu wa sei naru Shito wo motte, moromoro no hito no tame ni negai, inori, kansha suru koto wo oshie tamaeri. Awaremi wo motte warera no ima sasaguru inori wo uke tamawan koto wo fushite koi negai tatematsuru. Negawaku wa, tsune ni zen Kōkwai ni, makoto to shitashimi wo shitau kokoro wo atae, mi na wo tonōru mono mina onajiku mi kotoba no shinri wo satori, itchi shin-ai suru koto wo esase tamae. Negawaku wa, subete ken-i wo motsu mono, koto ni waga Tennō wo shuku shi, matsurigoto wo okonau mono wo michibiki, katayorazu shite aku wo basshi, zen wo shō shi, Shu no makoto no michi no mamori to narashime tamae. Ten no Chichi yo, subete no Kantoku

to Kwaishi ni megumi wo atae, sono okonai to oshie ni yorite Shu no ikeru makoto no kotoba wo shimeshi, tadashiku Sei Ten wo okonawase tamae. Mata Shu no tami, koto ni kono Kwaishū ni, ten no megumi wo kudashi, tsutsushimite mi kotoba wo kiki, shōgai kiyoku tadashiku Shu ni tsukōru koto wo esase tamae. Shu yo, kono sadamari naki yo ni arite kanashimu mono, yameru mono, mazushiki mono, sono ta wazawai ni aeru mono wo, mi megumi wo motte nagusame tasuke tamae. Mata Shu wo shinjite yo wo sarishi Shu no shimobe no yue ni, mi na wo home tatematsuru. Negawaku wa, sono tehon ni narau megumi wo atae, karera to tomo ni Tenkoku no saiwai ni azukarase tamae. Chichi yo, korera no koto wo hitori no Torinashi Iesu Kirisuto ni yorite koi negai tatematsuru. Amen.

Shuju no Inori.

Shokuzen no Kitō.

Segawa Asashi.

Inochi no minamoto naru Ten no Chichi yo, warera wa Shu no on awaremi ni yori ima kono tekitō naru shokumotsu wo yutaka ni itadakite, nikutai no seimei

wo yasuraka ni tamochi uru koto wo, Kirisuto ni yori sha shi tatematsuru. Amen.

Dōzen.

Dōzen.

Megumi aru Kami yo, Shu Iesu no sukui ni yori shimobera wa tamashii no kate nomi narazu, nikutai no kate wo mo ima jūbun ni itadaki, yasuraka ni yo wo watarase tamau wo, Shu ni yori sha shi tatematsuru Amen.

Kenkin no Kitō.

Dōzen.

Ten no Chichi yo, shimobera wa seidō ni atsumarite, ima kiyoki sasegemono wo nashi uru koto wo kansha su. Negawaku wa, kono kenkin wo mi kokoro ni kanōte shiyō shi tamawan koto wo, Kirisuto ni yori inori tatematsuru. Amen.

Dōzen.

Dōzen.

Bambutsu no Mochinushi naru Kami yo, shimobera wa Shu yori tamawaritaru mono no ichi bu wo ima mi na wo arawasan tame ni yorokonde sasage tatematsuru. Negawaku wa, Kirisuto

no mi na ni yori kore wo uke tamae. Amen.

Kodomo Maisō no Inori.

Dōzen.

Kanashimu mono no makoto no nagusame ni shite, mottomo awaremi aru warera no Chichi yo, negawaku wa, ima niku no niku, hone no hone naru ai suru kodomo wo ushinaeru kono kazoku no ue ni Shu no yutaka naru on awaremi wo tarete, kore wo tasuke tamae. Mata kono baai ni yori Kami no kiyoki mi mune wo fukaku manabi uru yō nashi tamawan koto wo, Shu Kirisuto ni yori, inori tatematsuru. Amen.

Kitō.

Ibuka Hana.

Gi to ai ni michi tamau zennō no Chichi naru Kami Sama, watakushidomo wa, nan no saiwai ka, ōku no tsumibito no naka yori erabi tamaite, yo no hito no e-gataki anshin to nozomi to yorokobi to wo tamai, mata sore nomi narazu, nikutai ni mo hitsuyō naru subete no mono wo ataete wareware wo kōfuku narashime tamau koto wo arigataku kansha itashimasu. Kaku rei no ue ni mo niku no ue ni mo nichiya mi megumi

wo uke tsutsu aru ni mo kakawarazu watakushidomo wa shinko usuku mata kimama ni shite Anata no mi kokoro wo nayamasu koto no oki mono de gozaimasu. Dozo kono yowaki tsumibito wo awaremi tamaite watakushidomo ga itsu mo Iesu Kirisuto no kokoro wo motte kokoro to nashi, jibun wo wasurete, hito no tame ni tsukusu mono to nari uru yo tasuke tamae. Dōzo watakushidomo no te mo ashi mo kuchiburu mo Iesu Kirisuto ni mamorarete, sambi to kansha to ai ni michitaru hito no shogai tarashime tamae. Kono tarazaru inori wo watakushidomo no tōtobu Sukuinushi no mi na ni yorite kiki age tamae. Amen.

Kenshin no Inori.

YAMAMURO GUMPEI.

Ten no Chichi Sama yo, Anata wa tenchi bambutsu wo tsukurite, watakushidomo wo sono naka ni sumawase, jumyō to kenkō to nanigashi ka no chie to chikara to wo watakushidomo ni sazuke, konnichi made buji sokusai ni ikinagaraesasete kudasaimashita koto wo arigataku zonjimasu. Anata wa mata watakushidomo ga Anata ni sakarōte tsumi toga wo kasanete orimashita toki Sukuinushi

Kirisuto wo kono yo ni okuri, jūjika ni kakatte made mo watakushidomo wo sukū michi wo tatesasete kudasaimashita koto wo arigatō zonjimasu. Shikamo Anata ga Kirisuto ni yotte watakushidomo ni sazuke tamau on megumi wa tada watakushidomo no izen no tsumi ga yurusare, watakushidomo ga atarashiki shōgai no kadode wo suru dake de wa naku, irai Anata no Mitama wo kokoro ni yadoshi, " Kami no miya " to nari, na ni oite mo jitsu ni oite mo, makoto ni Kami Sama no kodomo no hitori to yobaruru ni taru mono to nari, kono yo nagara ni subete no tsumi kara kiyomerarete sono nochi wa tada Kami Sama to hito wo ai suru ai no seikwatsu ni iri, kano ushinaishi mono wo tazunete sukū tame ni iki, hataraki, kurushimi, sōshite shini tamōtaru Iesu no go isshōgai wo, ima ichi do watakushidomo no mi ni kurikaesu koto ga dekiru yō, sono tokken wo sae mo atae tamau mono de aru ga yue ni, kasanegasane Shu no mi na wo sambi shi tatematsuru.

Ima, Shu yo, mi mae ni hizamazuku shimobe wo mikaeri, issai no tsumi to utagawashiki okonai to yori kiyome tamae. Mi mo tamashii mo kiyome wakachite, Anata no mono to nashi,

kore wo uke irete Anata no utsuwa to narase tamae. Shimobe wa ima waga chikara ni oyobu kagiri, waga kokorozukeru hodo no aku wo furi sutete, hitasura Shu Iesu ni sugari tatematsuru. Shu yo, waga kokoro wo kiyome, kitarite waga uchi ni yadori tamae. Watakushi wa Anata no mono, Anata wa watakushi no mono de arimasu. Shu yo, waga mune no uchi ni sumi, watakushi wo ugokashite Shu no mi waza wo yo ni nasase tamae.

Chichi yo, watakushi ga ima kaku Anata ni inori motomuru aida ni mo, watakushidomo no gururi ni wa Anata wo shirazu, ono ga jōyoku ni toraerare, mata wa yokaranu iden ya kyōgu ya hakumei fu-un no tame ni honrō serare, uki namida no uchi ni ikigae mo naki isshōgai wo sugoshi tsutsu, uttōru tokoro wo shirazaru kinodoku naru dōbō kyōdai shimai ga kazoe kirenu hodo ōku torimaite orimasu. Chichi yo, karera wo kaeri mi tamae. Ima inaina, Chichi yo, Anata wa karera wo kaeri mi tamau. Sukuinushi Iesu wa karera no hitoribitori wo sukwan tame ni shini tamōta no de aru koto wo kakushin itashimasu. Sareba, waga Chichi yo, karera no sukui no tame ni toru ni toranu shimobe

wo kiyome tamae. Ware tare wo tsukawasan ; tare ka waga tame ni yuku beki to no Chichi no mi koe ni kotae, Ware koko ni ari ; ware wo tsukawashi tamae to iu kai no aru mono to shite shimobe wo kiyome tamae.

Chichi yo, Anata wa Nihon kokumin wo megumi, okurebase nagara dō yara konnichi sekai bummeikoku no nakamairi wo suru koto wo uru made ni michibiki tasuke tamōta o kata de arimasu. Dōka kono ue wa sara ni issō no megumi to awaremi to wo zenkokumin ni kuwae, koto ni sono tainō no mi chikara wo Shu no shimobetachi ni oki, motto sumiyaka ni waga dōbō ga Iesu no sukui ni iri uru yō michibiki tamae. Karera wo shite Anata wo Chichi to shi, bammin wo kyōdai to shi, ono ga watakushi no tame narade kaette onore no gotoku tonaribito wo ai suru no kokumin taru ni itarase tamae.

Awasete Kami no mi kuni no ichi nichi mo hayaku zen sekai ni uchi taterare, makoto ni shikai ikka no ai no ichi dai hōmu (*home*) chijō ni miru ni itarase tamawan koto wo inoru. Sono tame ni watakushidomo wo sae mo tori agete Anata no te ni aru utsuwa to nashi, omou zonbun ni mochiite mi mune

wo yo ni nasase tamae. Iesu no mi na ni yotte negai tatematsuru. Amen.

Shūjitsu no Inori.

YAJIMA KAJI.

(*Sōchō.*)

Ten no Kami Sama, sakuya makkuraki toki ni wa, watakushidomo wa nanigoto wo itasu koto mo dekimasen yue ni itsumo nedoko ni shizuka ni yasumi, shinshin to wo kwaifuku shite konchō kokochi yoku mesame, mi wo kiyome, tōten ni taiyō no kagayaku hikari wo mata aogu koto no dekimasu koto wo kansha itashimasu.

(*Shokuzen.*)

Watakushidomo no jibun de motomezu, mata shitaku itashimasen no ni, asa no shokuji wo ataerarete arigataku zonjimasu. Dōzo Kami Sama no miya de aru kono karada wo kenkō ni tamotsu tame ni on shukufuku wo negaimasu

(*Jigyō.*)

Ten no Kami Sama, konnichi mo mata watakushidomo no taisetsu naru isshōgai no ichi nichi no tsutome no michi ni iru koto wo ataeraremashite

kansha itashimasu. Dōzo kono taku (gakkō) no sensei to wakaki gakuseira ni megumi no mi te wo kuwaerarete, ichi nichi no waza wo mattaku osame owarete, kansha wo sasaguru made kono taku (gakkō) no hitobito no uchi ashiki tayori wo kiki mata kikashimuru koto naki yō ni mamorase tamae.

(*Shōgo.*)

Ten no Chichi Sama, sekai bankoku ni aru kyōfūkwai no jigyō ni Anata no kusushiki mi kokoro wo sosogarete, kono jigyō no hi to tomo ni hatsuiku shimpo itasu yō ni negaimasu.

(*Gogo.*)

Ten no Kami Sama, Watakushidomo no shūkwai no basho ni oite, chokusetsu tanin to kōsai no aida ni oite, Kami no tame hito no tame kokka no tame tagai ni dōjō no nen wo fukaku shi, kōshi no rieki, iwayuru kokuri mimpuku no tame ni tsukusu koto no dekiru yō;—koto ni Nihon no genjō seifu tai seitō no oriai yoroshikarazu, yuki nayami oru koto wo Kami Sama wa yoku shiroshimeshi tamau. Negawku wa, daigiin ni shite Kirisuto shinto taru hito mo sukunakaranu konnichi, nanitozo Kami Sama

no mi mune ni soi tatematsuri, yoki shinnen wo motte yoki seiseki wo age, Kami Sama no on sakae wo arawashi, kono waga kuni no shimbummei no michi ni susumu motoi to narimasuru yō ni michibiki tamae. Kono ichi jitsu wo owaranu to itashimasuru taisetsu no negai wa waga Nihon no kōshitsu ga Eikoku no kōshitsu no yō ni ippu ippu no michi wo oyake ni seraren koto wo.

Amen.

Inori.

HIRAYAMA CHIYO.

Ten no Chichi Sama, watakushidomo wa Anata yori jitsu ni yutaka naru mi megumi wo ukemashita koto wo fukaku kansha itashimasu. Nanitozo kawari naki Anata no go jiai ni yoritanomi, itsumo yorokobi to nozomi ni michi, chūgi naru shinto no shōgai wo okuri uru yō michibiki tamae. Watakushidomo wa mi na no tame ni hatarakan to omou toki ni sukoshi mo mizukara no chikara no naki koto wo kanjimasu. Nanitozo Sei Rei wo kudashi, Kami no chikara ni mitashime tamae. Negawaku wa Shu no mi ashiato ni shitagai, ai to kenson to wo motte Chichi no sakae wo arawashi, dōbō no sukui no tame ni

tsukushi en koto wo. Kirisuto no mi na ni yorite korera no negai wo uke ire tamae. Amen.

Kenkin no Kansha.

Araki Munetaka.

Shu yo, ima mi mae ni ono-ono no mochimono no ikubun wo sasage eshi koto wo kansha shi tatematsuru. Negawaku wa, kore ga Nanji no go yō ni tatsu toki kiyomerarete san-jū bai, roku-jū bai no hataraki wo nasu yō megumi tamae. Mata warera kore ni yorite issō kansha no nen wo mashi kuwaeraruru to tomo ni, Shu no yomishi tamaishi mazushiki yamome no kokoro ni narawashime tamae. Iesu Kirisuto no mi na ni oite negai tatematsuru. Amen.

Kekkon ni tsuite no Kitō.

Dōzen.

Ai no minamoto naru Shu yo, ima ai suru kyōdai to ai suru shimai to mi mae ni fūfu taru no chikai wo tate, uruwashiki kekkon wo naseru koto wo kansha itashimasu. Negawaku, wa, kono futari ga Kirisuto Iesu ni oite eikyū kawarazaru kiyoki ai wo motte ai-ai suru koto wo e, heiwa ni kōfuku ni hi wo okuri, motte Shu no mi mune ni kanau sei-

kwatsu wo nasu yo tasuke tamae. Mata kono fūfu wo megumite yoki ko wo umashime, Nanji no mi oshie ni kanōtaru kyoiku wo hodokoshi, sono katei ga Nanji no mi kuni wo hōfutsu suru no hinagata nite ari, Nanji no mi sakae wo arawasu no basho tarashime tamawan koto wo koi negai tatematsuru. Negawaku wa, kono fūfu no shōgai wo shite mattakarashime, yorokobi no toki ni mo kanashimi no toki ni mo subete Nanji no on setsuri ni fukujū shi, tsune ni Shu no mi chikara ni yoreru shori wo eshime tamawan koto wo, Shu Iesu Kirisuto no mi na ni oite inori tatematsuru. Amen.

Rōjin no Shi ni tsuite no Kitō.

Dōzen.

Inochi no minamoto naru Shu yo, warera no ai suru kyōdai wa warera no naka ni arite, jinsei no yoki tatakai wo tatakai, hashiru beki michinori wo tsukushi, ima ya mi mae ni mesarimashita. Kare ga yo ni arishi aida Nanji wa kusushiki zenno no mi te wo motte kare wo mamori, kare ni eien no seimei wo atae, kare no shōgai wo shite chi jo ni nagakarashime, jinsei no shuju naru koto ni sōgū suru goto ni Nanji no

tsuyoki mi chikara to atsuki on nagusame to wo keiken nasashime, kakute kare ga mesarite shi no kage no tani wo yogiru toki mo osore nakarashime tamai, ima ya mi mae ni arite Nanji ni shitashiku tsukōru wo eshime tamau koto wo kansha itashimasu. Negawaku wa, kare ga chi jō ni oite okaseru tsumi araba, kore wo yurushi, mata kare ga naseshi yoki koto ni wa Nanji no shukufuku wo tare tamōte sono yoki koto no yue wo motte hitobito ga Nanji wo sambi suru yō nasashime tamae.

Ō, awaremi fukaki Shu yo, kare no izoku wo megumi tamae. Karera ga Kami no jibutsu wo mi tamau gotoku isasaka nite mo miru koto wo ete, ima wa tada ankoku, fukō, tsūshin no hoka to miezaru Nanji no setsuri ni mattaku fukujū shi, kōmei no sokumen ni sessuru wo eshime tamae, Shikashite kono yo no shūren wa shi no tame ni arazu shite, seimei, shimpo, fumetsu no tame naru wo shinzuru yō nasase tamae, Shu Iesu Kirisuto no mi na ni oite koi negai tatematsuru. Amen.

Ōsaka Kōdan yori Bassui Shitaru Kitō.

MIYAGAWA TSUNETERU.

Dai Ichi.

Ten no Chichi yo, Shu no omoi wa warera no omoi yori mo takaku, Shu no michi wa warera no michi yori mo takaku shite, adakamo ten no chi yori takaki ga gotoshi to Seisho ni shirushite gozaimasu. Konchō wa warera meimei ga shūi no hitobito to hikaku suru koto naku, Shu no mi mae ni aru omoi wo motte, ware mizukara wa hatashite ika naru mono de aru ka wo kaerimisase tamawan koto wo koi negai tatematsuru.

Jitsu ni mi mae ni oite mottomo itoubeku mottomo kiraubeki koto wa aru koto to naku shite ari to suru koto de gozaimasu. Shu wa takaburu mono wo fusegite herikudaru mono ni megumi wo atae tamau to no koto ni gozaimasureba, dōka konchō wa kakuji kōman no kabuto wo nage-sutete, kenson no koromo wo chaku shi, shinjitsu magokoro wo motte mi mae ni shūren wo tsumu mono to narashime tamawan koto wo koi negai tatematsuru.

Yurai Yamato minzoku wa kōmanbyo

ni kakari, hitasura onore wo takashi to shite, ta no mono wo iyashimuru keikō wo yū suru mono de gozaimasu. Jitsu ni konnichi ni oite wa waga kokumin wa jifu no zetchō ni tasshite ori wa itasumai ka to uryōru shidai de gozaimasu. Semete wa warera ten wo osoruru mono, Shu no takaki wo shireru mono ni jitsu ni waga uchi ni nani hitotsu shō suru ni taru mono naki wo jikaku shi, dōka shinjitsu ni kenson naru mono to natte waga kokumin zentai no jifushin wo uchikudaku ni atatte chikara aru mono to nasashime tamawan koto wo koi negai tatematsuru.

Ima warera to tomo ni imashite, Shu yo, konchō no reihai wo hajime yori owari ni itaru made mi te no uchi ni mamorase tamawan koto wo, Shu Iesu no mi na ni yotte, koi negaimasuru. Amen.

Dai Ni.

Megumi no Shu yo, tadaima mi mae ni idete ōku no kwaishū to tomo ni inoritaki ichiji wa, Shu ga shiroshimesu gotoku, zenko mimon no dai jigyō wo toge, warera wo shite mi yo no tokutaku ni yoku seshimen ga tame ni, sono mi wo wasurete, shi-jū-go nen ichi jitsu

no gotoku tsukushi, tami no tsumi araba ware wo tsumi shi tamae, Amatsukami to, kokoro no soko yori negai tamaishi waga kimi wa ima ya jūkwan ni kakarase tamau. Tada ni waga kokumin nomi narazu, sekai no uchi ni wa kore ga tame ni kokoro wo nayamashi, mi mae ni inori oru mono mo okaran to zonjimasu.

Ō Shu yo, warera wa waga kimi ga hyakusai no yowai wo mo tamotase tamau koto to kinō made mo shinji oritaru koto de gozaimasu. Ima sono go jūkwan wo kiku ni oyobi mashite, warera no kokoro wa ii shirenu yūshū no kumo ni tozasaremashite, tada kono ue wa kami yori no on chikara wo motte, konnichi waga kuni ga sekai no omote ni tatte nao nasubeki koto ōku ari, sara ni kokunai ni oite mo sara ni ōku no kekkan wo miru no koto ni atari, manichi meikō wo ushiñau ga gotoki koto wa, jitsu ni wareware kokumin no shinobi atawazaru tokoro de gozaimasu.

Negawaku wa Shu yo, konnichi made waga kōshitsu wo megumi, waga kokka wo shuku shi tamaishi gotoku, kono toki kono sai sara ni koshitsu no ue ni go onchō wo sosogase tamōte, kaku no

gotoki kimi wo shite nao sono seiju wo nagaraesase tamōte, semete wa sokui gojū nen sai wo shuku suru made nari to mo, kore wo tamotase tamawan koto wo koi negau shidai de gozaimasu. Dōka Shu yo, konchō warera wa kokka no ue ni torite yūyūshiki daiji wo hikae oru sai ni atari, kokumin to shite Kirisuto shinja to shite iyoiyo sono sekinin no jūdai naru koto wo jikaku itashimashite, mi mae ni migaki, tsutome isoshimu kokoro wo kuwaesase tamawan koto wo koi negai tatematsuru.

Dōzo Shu yo, konchō no reihai wo hajime yori owari ni itaru made on te no uchi ni shukufuku nashi tamawan koto wo, Kirisuto no on na ni yotte koi negai tatematsuru. Amen.

Dai san.

Ten no Chichi yo, yuki no gotoku kiyoki hito de sae mo, tadaima yomu gotoku shinkō no shiren ni deai, Iesu no gotoku kwanzen naru o kata de sae mo, no no kokoromi wo uke tamōtaru koto de gozaimasu. Jitsu ni yoyo no seijintachi katsu shinkō no shōgai wo okurishi mono hotondo hitori to shite kokoromi naku shite migaki ageraretaru mono naki koto wo miru to tomo ni,

watakushidomo meimei no shōgai ni oite mo mata kaku no gotoki daishō no kokoromi ni yorite, hajimete shimpo jōdatsu subeki mono de aru koto wo oboemasu. Kannan nanji wo tama ni suru to no kotoba wa mukashi mo ima mo kawaru koto nashi to zonjimasu. Inishie no hito wa ika naru kanku ni mo tae, tanren shite, meiyo to sonki to eikwō ni tasshitaru koto de gozaimasureba, ima no hito mo go shidō ni yori go hogo ni yorite ika naru kokoromi ni deaimasuru mo kussezu tayumazu kore Shu ga ware wo jōtatsu seshimen ga tame no go bentatsu de aru koto wo jikaku shite, migi ni mo hidari ni mo magaru koto naku, massugu ni meiji tamau mama ni susumi yoku koto wo esase tamau yō hitsura ni koi negai tatematsuru.

Ō Shu yo, honnen wa jitsu ni nozomi ōki toshi nari to mo koe wo achikochi ni kiku koto de gozarimasu. Warera jitsu ni tabō naru toshi de aran koto wo omoimasu. Negawaku wa subete no kuwadate no ue ni on shukufuku wo atae tamae. Kitaran to suru shūkwan yori hirakareru Kei-Han-Shin no dendō no ue ni go onchō wo atae tamae. Waga kyōkwai no ue ni mo Shu no no michi-

biki wo atae tamōte ōku no shinrei ga yami wo hanarete hikari ni tsukimasuru yō on tasuke on michibiki aran koto wo koi negai tatematsuru.

Dōzo, Shu yo, konchō kataru mono no ue ni mo kiku mono no ue ni mo hitoshiku go onchō wo atae tamōte Petero ni yorite ōi ni oshieraruru tokoro atte Seiden wo kudari yukashime tamawan koto wo Kirisuto no on na ni yotte koi negai tatematsuru. Amen.

Dai Shi.

Ten no Chichi yo, warera ni Seisho wo atae tamaishi koto wa subete no shoseki ni masarite arigataku kansha itashimasu. Mata chikagoro warera ni Seisho wo seidoku shi, katsu aidoku suru no ika ni saiwai naru ka wo shimeshi tamōte, nani mono yori mo masarite Seisho wo tattobi katsu kore wo ajiwau mono to nashi tamōtaru koto wc arigataku kansha itashimasu. Seisho ni yorite katachitsukuraretaru kokumin wa sekai no omote ni oite sono kokorobae kiyoraka ni, sono gyōjō takaku shite shūbammin no aogu tokoro no mono to natte oru koto wo mite, ika ni Seisho no kankwa no idai naru ka wo omōte, mi mae ni yorokobazaru wo ezaru koto de

gazarimasu. Kojin to itashimashite mo Seisho ni yorite tsukuraretaru hitobito no ika ni kōshō shin-ō naru ka wo omō toki ni, Seisho no kankwa no jindai naru ni odorokazaru wo ezaru koto de gozarimasu.

Kaku no gotoki Seisho wo te ni suru tokoro no warera no uchi ni kore wo tana ni osamete yomu koto mo ajiwau koto mo shirazu, tamatama kore wo yomu mo naiyō no ika ni hōfu naru ka wa wakarazaru tokoro no mono mo ōku gozarimasu. Dōzo, Shu yo, konnen wa kakuji ga Seisho ni seitsū sen koto wo koi negai, toshi no hajime yori shite Seisho no tokaruru tokoro ni wa mizu no nagare ni tsuku ga gotoku oku no kyōdi shimai ga atsumari kitarimashite, kore wo yomi, kore wo ajiwai, shumi shinshin to shite tsukizaru mono no aru koto wo oboeshime tamawan koto wo koi negai tatematsuru.

Mata Seijitsu goto ni Petero wo ajiwai, sono shiso wo kaisetsu sen to nozonde orimasureba, dōzo iyashiki shimobe ni tsukizaru tokoro no minamoto yori chie wo atae, oncho wo atae, waga jikken wo motte Petero no jikken ni terashi, dōzo sono fukaki tōtoki imi wo ajiwai kitatte, kore wo oku no

kyōdai shimai ni shimesu koto wo esase tamau yō koi negai tatematsuru. Warera meimei ni majime naru kokoro, kenson naru kokoro, nessei naru kokoro wo atae tamōte, honnen wa seii ni kanatte ōku no shinrei wo Shu no mi mae ni michibiku koto wo esase tamau yō, Kirisuto no on na ni yotte koi negai tatematsuru. Amen.

Dai Go.

Ten no Chichi yo, warera wa iku semman nin mo kono yo no naka ni seisoku suru ga gotoki omoi wo motte chijō ni tsukeru koto ni nomi kokoro wo yoseru mono de gozarimasu. Sari nagara konchō oshieraruru tokoro ni yorimasureba tabibito sunawachi yadoreru mono ni shite, shichi-jū aruiwa hachi-jū ni shite kono yo wo saranakereba naranai mono de aru koto wo shirimashite chijō no keiei ni kokoro wo yoseru to tomo ni eien no seimei wo okuru tame ni ōi ni kakuji no reisei wo migaki yashinau koto ni kokoro wo tomesase tamawan koto wo koi negai tatematsuru.

Kane ni appaku sarete oru mono no kokoro wo michibikite kinsen ni chōetsu suru mono to narashime tamae. Yokujō no tame ni dorei to nari oru mono wo

shihai shi ubeki jiyū no hito to narashime tamae. Shimpai hammon no tame ni nayami kurushimeru mono wo megumi tamōte, Shu no te ni yorite seiten hakujitsu wo miru ga gotoku sono kokoro hogaraka naru mono to narashime tamae.

Dōzo, Shu yo, konnichi no waga kuni ni oite ika ni shite yo wo sugoshi, ika ni shite kokka no ryōmin taru hombun wo tsukushi uru ka ni tsuite tōtoki on oshie wo meimei no kokoro ni sosogi tamawan koto wo negai tatematsuru.

Ima ya warera Kirisuto shinto wa sekai ni hiki dasare, waga Nihon ni oite iyoiyo dai naru sekinin wo ninōte tatanakereba naranai yō ni Kami yori no go onchō wo itadaitaru koto de gozarimasureba ichi nin ikko ga sono sekinin wo jikaku shite, shirizoite wa fukaku onore wo migaki yashinai, yo ni tai shite wa Kirisuto shinja to shite kokka no ryōmin to shite ōi ni tsukusubeki yō ni Kami yori no on hagemashi wo atae tamawan koto wo koi negai tatematsuru.

Shu yo, konnichi tadaima kono tokoro nomi narazu kuni no shihō ni oite Shu no on michi ga tokaruru tokoro ni Shu tomo ni imashite go reikwa wo atae tamawan koto wo koi negai tatematsuru.

Tada ni waga kuni nomi narazu Shina, Indo, Shiyamu, Annan, oyobi Ō-Bei no shokoku ni oite mo dōyō ni Shu no mi mae ni reihai suru mono ni iyoiyo rei to makoto wo motte Shu ni chikazuki tatematsuru kokoro wo atae tamawan koto wo koi negai tatematsuru.

Shu yo, ima warera to tomo ni imashite kataru mono ni mo kiku mono ni mo reikan ni michite seiden wo kudari yukashime tamawan koto wo Kirisuto no on na ni yotte koi negai tatematsuru. Amen.

Dai Roku.

Ten no Chichi yo, koko ni mata isshūjitsu no hajime no hi wo mukaete mi mae ni sanshū shi ongan ni shiseki shi tatematsuru beki kono kōei aru reihai no jikan wo atae tamōta koto wo arigataku kansha itashimasu.

Shu yo, Kirisuto Iesu ga kono yo ni kudarite fukashigi naru ai wo warera ni shimeshi tamawazarishi naraba, tsuyoki mono wa tada yowaki mono wo osae, tomeru mono wa mazushiki mono wo asshi, yameru mono nayameru mono wa shakwai no soto ni suterarete, jitsu ni sekai wa Shura no chimata yori mo nao

hanahadashiku hisan naru jōtai wo teishitaru koto to zonjimasu.

Sari nagara Shu Iesu Kirisuto kono yo ni kudari tamōte, ai no kokoro wo motte ai no gyōjō wo nashi, ai no gyōjō ni motozuite ai no sekkyō wo nashi, saigo ni hakaru bekarazaru Shu no ai wo arawasan ga tame ni jūjika-jō ni gisei no shi wo toge tamai, sono toge tamōtaru tokoro no shi wo motte shōmei wo nashi tamaishi ga yue ni ika ni gwammei naru ningen mo mokuseki yori mo sara ni kataki kokoro wo moteru jinrui mo tsui ni sono gwammei wo tokasaremashite, mi mae ni fukaki go jiai wo ajiwau to tomo ni sono taitoku shitaru ai wo katei no ue ni, shakwai no ue ni, awaremubeki hitobito no ue ni oyobosan to suru kokorozashi aru mono ga ōku ide kitarimashite, kono sekai wa nao sumu ni taru beki sekai to shite sumu koto wo makoto ni arigataku kansha itashimasu.

Shu yo, konnichi no waga kuni wa jitsu ni busshitsu teki bummei no hei wo ukemashite, tada kane aru wo shitte, ta aru wo shirazaru gotoki awaremu beki jōtai ni ochi-iri oru koto de gozaimasu. Kono toki ni atarimashite, warera on meshi wo kōmuri Shu no go jiai wo

sosogaretaru mono wa dō ni ka shite afururu bakari no ai wo motte, shihen no hitobito ni tai shite jitsu ni kono yo wo kanashiki tsuraki urameshiki ukiyo to kanjite sumu ni taezaru sekai to omōte oru mono ni, nao kono sekai wa ningen no seikwatsu ni tayuru sekai de aru koto wo arawasu yō ni ue yori no mi chikara wo soesase tamawan koto wo koi negai tatematsuru.

Dōzo, Shu yo, konnichi warera to tomo ni imashite, warera no kokoro no soko ni sono ai wo afureshime tamawan koto wo koi negai tatematsuru. Negawaku wa, kono tokoro nomi narazu kuni no shihō ni reihai wo nasu mono, Kirisuto no go jiai wo ajiwau mono, subete no ue ni hitoshiku Sei Rei ni yotte ai no chikara wo shimeshi tamawan koto wo koi negai tatematsuru.

Shu yo, ima warera to tomo ni imashite warera no kokoro wo michibiki, warera no seishin wo hikiage tamawan koto wo, Shu Iesu no mi na no tame ni koi negai tatematsuru. Amen.

Kodomo no Yū no Inori.

("Now I lay me, etc.")

Ima yori toko ni
Fushite zo ware wa
Nemuramashi.

Kami, negawaku wa,
Mamorimase kono
Waga tama wo.

Me samezu shinaba,
Kami yo, ukemase
Waga tama wo.

Amen.

Translated by Takahashi Goro,
at the suggestion of Dr. G. F. Verbeck.

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め給はんことを冀ひ奉る。願くはこのところのみならず、國の四方に禮拜をなす者、キリストの御慈愛を味ふ者、凡の上にひとしく聖靈に依て愛の力を示し給はん事を冀ひ奉る。主よ、今我らと共に在して我らの心を導き、我らの精神を引きあげ給はんことを。主イエスの御名の爲に希ひ奉る。アーメン

に足るべき世界として、住む事を誠に有難く感謝致します。主よ、今日の我國は實に物質的文明の弊を受けまして、只金あるを知つて他あるを知らざるが如き憐むべき狀態に陷り居ることでございます。此時に方りまして、我ら御召を蒙り主の御慈愛を灌がれたる者は、何うにかして溢るゝばかりの愛を以て、四邊の人々に對し、實に此世を悲しき辛き怨めしき浮世と觀じて、住むに堪へざる世界と思ふて居る者に、なほ此の世界は人間の生活に耐ゆる世界である事を現すやうに、上よりの御力を添へさせ給はん事を冀ひ奉る。ございます、主よ、今日我らと共に在して、我らの心の底に其愛を溢れし

て、實に世界は修羅の巷よりも猶甚だしく悲慘なる狀態を呈したる事と存じます。去りながら主イエスキリスト此世に降り給ふて、愛の心を以て愛の行狀をなし、愛の行狀に基いて愛の說敎をなし、最後に測るべからざる主の愛を現はさんが爲に十字架上に犧牲の死を遂げ給ひ、其遂げ給ふたるところの死を以て、證明なし給ひしが故に、如何に頑迷なる人間も、木石よりも更に固き心を持てる人類も、遂にその頑迷を融されまして、聖前に深き御慈愛を味ふと共にその体得したる愛を、一家庭の上に社會の上に、憐むべき人々の上に及ぼさんとする志ある者多く出で來りまして、此世界はなほ住む

を冀ひ奉る。主よ、今我らと共に在して、語るものにも聞く者にも、靈感に滿ちて聖殿を下り行かしめ給はん事をキリストの御名に依つて冀ひ奉る。アーメン

第六

天の父よ、此所に又一週日の初めの日を迎へて聖前に參集し、溫顏に咫尺し奉るべき此光榮ある禮拜の時間を與へ給ふた事を有難く感謝致します。主よ、キリストイエスが此世に降りて不可思議なる愛を我らに示し給はざりしならば、強き者はたゞ弱き者を抑へ、富める者は貧しき者を壓し、病める者惱める者は、社會の外に棄てられ

界の舞臺にひき出され、我日本に於て愈々大なる責任を擔ふて立たなければならない樣に、上よりの御恩寵を頂いたる事でござりますれば、一人一個が其責任を自覺して退いては深く己を磨き養ひ、世に對しては基督信者として、國家の良民として大に盡すべき樣に、上よりの御激勵を與へたまはんことを、冀ひ奉る。主よ、今日只今此所のみならず國の四方に於て主の御道が說かるゝ所に主共に在して、御靈化を與へたまはん事を冀ひ奉る。雷に我國のみならず、支那印度暹羅安南及び歐米の諸國に於ても同樣に主の御前に禮拜する者に、愈々靈の眞を以て主に近づき奉る心を與へたまはん事

て、地上の經營に心を寄せると共に、天上に永遠の生命を送る爲に、大に各自の靈性を磨き養ふ事に心を留めさせたまはん事を冀ひ奉る。金に壓迫されて居る者の心を導きて金錢に超越する者とならしめたまへ。慾情の爲に奴隷となり居る者を放ち給ふて、慾情を支配し得べき自由の人とならしめ給へ。心配煩悶の爲に惱み苦める者を惠みたまふて、主の手に依りて晴天白日を見るが如く其心朗なるものとならしめ給へ。ごうぞ主よ、今日の我國に於て如何にして世を過し如何にして國家の良民たる本分を盡しうるかに就て、尊き御教を銘々の心に注ぎ給はん事を冀ひ奉る、今や我ら基督信徒は世

き尊き意味を味ひ來つて之を多の兄弟姉妹に示す事をえさせ給ふやう冀ひ奉る。我ら銘々に眞面目なる心、謙遜なる心、熱誠なる心を與へ給ふて本年は聖意に適つて多の心靈を主の聖前に導く事を得させ給ふ樣キリストの御名に依て冀ひ奉る。アーメン

第五

天の父よ、我らは幾千萬年も此世の中に接息するが如き思を以て、地上に屬ける事にのみ心を寄するものでござりますゝ去りながら今朝教へらるゝ所によりますれば、旅人即ち宿れるものにして七十或は八十にして此世を去らなければならない者であることを知りまし

書を手にする所の我らの中に、之を棚に納めて讀む事も味ふ事も知らず、偶々之を讀むも內容の如何に豐富なるかは分らざる所の者も多くござります。どうぞ主よ、今年は各自が聖書に精通せん事を期し、聖書によりて養はれん事を冀ひ年の始よりして聖書の說かるゝ所には水の流に就く如く多くの兄弟姉妹が集り來りまして之を讀み之を味ひ、趣味津々として盡きざる者のある事を覺えしめ給はん事を冀ひ奉る。又聖日毎にペテロを味ひ其の思想を解說せんと望んで居りますれば、どうぞ卑しき下僕に盡きざる所の源より智慧を與へ、恩寵を與へ我が實驗を以てペテロの實驗に照しどうぞ其深

天の父よ、我儕に聖書を給ひし事は總の書籍にまさりて有難く感謝致します。又近頃我らに聖書を精讀し、且愛讀するの如何に福なるかを示し給ふて、何物よりも優りて聖書を尊び且之を味ふものとなし給ふたる事を有難く感謝致します。聖書に依て形造られたる國民は世界の表に於て其心緒清らかに其行狀高くして衆萬民の仰ぐ所となつて居る事を見て如何に聖書の感化の偉大なるかを思ふて、聖前に悦ばざるを得ざる事でござります。個人と致しましても、聖書によりて造られたる人々の、如何に高尚深奥なるかを思ふ時に、聖書の感化の甚大なるに驚かざるを得ざる事でござります。斯の如き聖

實に多忙なる年であらん事を思ひます。願はくば凡の企ての上に御祝福を與へ給ひ、來らんとする週間より開かれる京阪神の傳道の上に御恩寵を與へ給へ。我教會の上にも主の御導びきを與へ給ふて、多の心靈が暗を離れて光に就きまするやう御助け御導びきあらん事を冀ひ奉る。どうぞ主よ、今朝語る者の上にも聽く者の上にも齊しく御恩寵を與へ給ふて、ペテロに依りて大いに敎へらるゝところあつて聖殿を下り行かしめ給はん事をキリストの御名に依つて冀ひ奉る。アーメン

第四

に、私共銘々の生涯に於ても亦斯くの如き大小の試練に依りて、初めて進歩上達すべきものである事を覺えます。艱難汝を玉にするとの言葉は昔も今も變る事なしと存じます。古の人は如何なる艱苦にも堪へ、鍛練して名譽と尊貴と榮光に達したることでございますれば、今の人も、御指導に依り御保護に依りて如何なる試練に出遭ひまするも、屈せず撓まず是主が我を上達せしめんが爲の御鞭撻である事を自覺して、右にも左にも曲る事なく、眞直に命じ給ふまゝに進み行く事を得させ給ふやう只管に冀ひ奉る、オ、主よ本年は實に望み多き年なりとの聲を彼方此方に聞く事でござりまする。我儕は

信者として愈々其責任の重大なることを自覺致しまして、聖前に磨き、努め勵む心を賜へさせ給はんことを冀ひ奉る。ゞ。ごうぞ主よ、今朝の禮拜を始めより終りに至るまで御手の中に祝福なし給はんことを、キリストの御名に由て冀ひ奉る　○アーメン

第三

天の父よ、雪の如く潔き人でさへも、只今讀む如く信仰の試練に出遭ひ、イエスの如く完全なるお方でさへも野の試練を受け給ふたる事でござります、實に世々の聖人達且つ信仰の生涯を送りし者殆んど一人として試練なくして磨き上げられたる者なきことを見ると共

ひ知れぬ憂愁の雲に閉されまして只此上は上よりの御力を以て、今日我國が世界の表に立て尚なすべき事多くあり、更に國内に於ても更に多くの缺陷を見るの時に方り、萬一明皇を失ふが如き事は、實に我々國民の忍び能はざるところでございます。願はくは主よ、今日まで我皇室を恵み我國家を祝し給ひし如く此時此際更に皇室の上に御恩寵を注がせ給ふて、斯の如き君をして尚其聖壽を長らへさせ給ふて、切めては即位五十年祭を祝するまでなりとも、之を保たせ給はんことを冀ふ次第でございます。ごうか主よ、今朝我儕は國家の上に取りて由々しき大事を控へ居る際に方り、國民として基督

第二

恩寵の主よ、只今聖前に出でゝ多くの會衆と共に祈りたき一事は、主が知召す如く、實に前古未聞の大事業を遂げ、我儕をして聖世の德澤に浴せしめんが爲に、其身を忘れて四十五年一日の如く盡し、民に罪あらば我を罪し給へ天津神と、心の底より祈ぎ給ひし我君は今や重患に罹せ給ふ。啻に我國民のみならず世界の中には之が爲に心を惱まし、聖前に祈り居る者も多からんと存じます。オゝ主よ我儕は我君が百歲の齡をも保たせ給ふことゝ、昨日までも信じ居りたることでございます。今其御重患を聞くに及びまして、我儕の心は云

に罹り、只管己れを高しとして、他の者を卑しむる傾向を有する者でございます。實に今日に於ては我國民は自負の絶頂に達して居りは致すまいかと憂ふる次第でございます。切めては我等天を畏る者主の高きを知れる者に實に我中に何一つ貴するに足るものなきを自覺し、どうか眞實に謙遜なる者となつて我國民全体の自負心を打碎くに與つて力ある者となさしめ給はん事を冀ひ奉る。今我等と共に在まして、主よ、今朝の禮拜を初めより終りに至るまで御手の中に守らせ給はんことを、主イエスの御名に依て冀ひ奉る。

アーメン

天の父よ、主の思は我等の思よりも高く、主の道は我等の道よりも高くして、恰も天の地より高きが如しと聖書に記してございます。今朝は我等銘々が周圍の人々と比較する事なく、主の聖前にある念を以て、我自らは果して如何なるものであるかを顧みさせ給はん事を冀ひ奉る。實に聖前に於て最も厭ふべく最も嫌ふべき事は有ことなくして有りとすることでございます。主は傲る者を防ぎて謙る者に恩寵を與へ給ふとの事にございますれば、どうか今朝は各自高慢の鬼を投棄てゝ、謙遜の衣を着し、眞實誠意を以て聖前に修練を積むものとならしめ給はん事を冀ひ奉る。由來大和民族は高慢病

せし善事には、爾の祝福を垂れ給ふて、其の善事の故をもて、人々が爾を讃美するやうなさせ給へ。おゝあはれみ深き主よ、彼の遺族を恵み給へ。彼等が神の事物を見給ふ如く聊かにても見る事を得て、今はたゞ暗黒、不幸、痛心の外と見えざる爾の攝理に全く服従し、光明の側面に接するを得しめ給へ。然して此の世の修練は死の爲めに非ずして生命、進歩、不滅の爲めなるを信ずるようなさせ給へ。主イエスキリストの聖名に於て希ひ奉る。アーメン

大阪講壇より抜萃したる祈禱　宮川經輝

第一

老人の死についての祈禱

同　前

生命の源なる主よ、我等の愛する兄弟は我等の中にありて、人生のよき戰を戰ひ走るべき道程を盡し、今や御前に召されました。彼が世に在りし間、爾はくすしき全能の御手をもて彼を守り、彼に永遠の生命を與へ、彼の生涯をして地上に永からしめ、人生の種々なる事に遭遇する毎に、爾の強き御力と厚き御慰安とを經驗なさしめ、かくて彼が召されて死の蔭の谷を過ぎる時も懼れなからしめ給ひ、今や御前に在りて、爾に親しく事ふるを得しめ給ふ事を感謝いたします。願くは彼が地上に於て犯せる罪あらば之をゆるしまた彼が爲

この二人がキリストイエスに於て、永久變らざる清き愛を以て、相愛する事を得、平和に幸福に日を送り、以て主の聖旨にかなふ生活を爲すやう助け給へ。また此夫婦をめぐみてよき子を產ましめ、爾の御教訓にかなひたる教育を施し、其の家庭が爾の聖國を髣髴するの模型にてあり、爾の榮光をあらはすの場所たらしめ給はん事を希ひ奉る。願くはこの夫婦の生涯をして全からしめ、喜悅の時にも、悲哀の時にも、すべて爾の御攝理に服從し常に主の御力によれる勝利を得しめ給はん事を、主イエスキリストの聖名に於て祈り奉る。アーメン

献金の感謝

荒木宗孝

主よ。今御前に各自の所有の幾分を献げ得し事を感謝し奉る。願くは之が爾の御用に立つとき、潔められて三十倍、六十倍、百倍のはたらきを爲すやう恵み給へ。また我等之によりて一層感謝の念を増し加へらるゝと共に、主の嘉し給ひし貧しき寡婦の心に習はしめ給へ。イエスキリストの聖名に於て願ひ奉る。アーメン

結婚についての祈禱

同前

愛の源なる主よ。今、愛する兄弟と愛する姉妹と、御前に夫婦たるの誓約を立て、美はしき結婚を爲せる事を感謝いたします。願くは

祈　　平山千代

天の父様、私共はあなたより實にゆたかなる御めぐみを受けました事を深く感謝いたします。何とぞ變りなきあなたの御慈愛によりたのみ何時も喜と望みにみち忠義なる信徒の生涯を送り得る樣導き給へ。私共は聖名の爲に働かんと欲ふ時に少しも自らの力のなきことを感じます。何とぞ聖靈を下し神の力に滿たしめ給へ。願くは主のみあしあとに從ひ愛と謙遜とを以て父の榮をあらはし同胞の救の爲に盡し得んことを。キリストの聖名に依て此等の願を受け入れ給へ。

アーメン

天の神樣、私ごもの集會の場所に於て直接他人と交際の間に於て神の爲め人の爲め國家の爲めたがひに同情の念を深くし公私の利益いわゆる國利民福の爲に盡すとの出來る樣。殊に日本の現狀政府對政黨の折合よろしからず行なやみ居る事を神樣はよく知しめし給ふ。願くは代議員にして基督信徒たる人もすくなからぬ今日、なにとぞ神樣の聖旨に副ひ奉りよき信念を以て良き成績を擧げ神樣の御榮えをあらはしこの我國の新文明の道にすゝむ基となりまする樣に導き給へ。この一日を終んといたしまする大切の願ひは我日本の皇室が英國の皇室のやうに一夫一婦の道を公にせられんことを。アーメン

る事を與へられまして感謝いたします。どうぞこのたく(學校)の先生と若き學生等に惠みの御手を加へられて一日の業を全く修め了りて感謝をさゝぐる迄このたく(學校)の人々のうち惡きたよりをきゝ又きかしむることなきやうに守らせ給へ。アーメン

正午の祈

天の父樣、世界萬國に在る矯風會の事業にあなたのくすしき聖旨をそゝがれてこの事業の日と共に發育進歩いたすやうに願ます。

アーメン

午後の祈

故にいつも寝ぞこに静に息み神身とも回復して今朝こゝちよく目さめ身をきよめ東天に太陽の輝く光を又あふぐことの出來ますことを感謝いたします。アーメン

食前の祈

私共の自分で求めず又支度いたしませんのに朝の食事を與へられて難有存じます。どうぞ神樣の宮であるこの身体を健康に保つ爲に御祝福を願ひます。アーメン

就業前の祈

天の神樣今日も又私どもの大切なる一生涯の一日の勤めのみちに入

し、己が私の爲ならで却て己の如く隣人を愛するの國民たるに到らせたまへ。合せて神の御國の一日も早く全世界に打ち建てられ、眞に四海一家の愛の一大ホームを地上に見るに至らせ給はんことを祈る。その爲に私共をさへもとりあげて、あなたの手にある器となし、思ふ存分に用ひて御旨を世に成らせたまへ。イエスの御名によりて願ひ奉る。アーメン

終日の祈

矢島かぢ

早朝の祈

天の神様昨夜眞暗きときには私どもは何事をいたす事も出來ません

はん爲に死に給ふたのである事を確信致します。されば我が父よ、今彼等の救の爲に採るに足らぬ僕を潔め給へ。「我誰を遣はさん、誰かわが爲に往くべき」との父の御聲に應へ「我こゝにあり、我を遣したまへ」と言ふ甲斐のある者として僕を潔めたまへ。父よ、あなたは日本國民を祝み、後れ馳ながら、何うやら今日世界文明國の仲間入をすることを得る迄に導き助けたまふた御方であります。どうか此上は更に一層の恵と憐とを全國民に加へ、殊にその大能の御力を、主の僕等の上におき、もつと〳〵速にわが同胞がイエスの救に入り得るやう導き給へ。彼等をしてあなたを父とし、萬民を兄弟と

捨てゝ、只管主イエスに縋り奉る。主よ、我が心を潔め、來りて我が裏に宿り給へ。私はあなたの有あなたは私の有であります。主よ、我が胸の中に住み、私を動かして主の御業を世になさせたまへ。父よ、私が今かくあなたに、祈り求むる間にも、私共の周圍にはあなたを知らず、己が情慾に捕へられ、又は良らぬ遺傳や、境遇や、薄命不運のために翻弄せられ、憂き涙の中に、生き甲斐もなき一生涯を過しつゝ、訴ふる所を知らざる氣の毒なる同胞兄弟姉妹が、數へきれぬ程多くとり卷いて居ります。父よ、彼等を顧みたまへ。否々父よ、あなたは彼等を顧みたまふ。救主イエスは彼等の一人々々を救

宿し、「神の殿」となり、名に於ても實に於ても、眞に神樣の子供の一人と呼ばるゝに足る者となり、此世乍らに凡の罪から潔められて、其後はた〻神樣と人とを愛する愛の生活に入り、彼の「喪ひし者を尋ねて救ふ」爲に生き働き苦み、而して死に給ふたるイエスの御一生涯を今一度私共の身に繰返す事が出來る樣、其特權をさへも與へ給ふものであるが故に重ね重ね主の御名を讃美し奉る。今主よ、御前に跪く僕をみかへり、一切の罪と疑しき行とより潔めたまへ。身も魂も聖め別ちて、あなたの有となし、之を受け入れてあなたの器とならせ給へ。僕は今我が力に及ぶ限り、我心づける程の惡をふり

献身の祈禱

山室軍平

天の父様よ、あなたは天地萬物を造りて、私共を其の中に住はせ、壽命と健康と、何がしかの智慧と力量とを私共に授け、今日まで無事息災に生きながらへさせて下さいましたことを有難う存じます。あなたは又私共があなたに逆ふて、罪愆を重ねて居りました時、救主基督を此の世に遣り、十字架にかゝつて迄も、私共を救ふ道を立てさせて下さいましたことを有難う存じます。しかもあなたが基督に由て私共に授け給ふ御恵は、たゞ私共の以前の罪が赦され、私共が新しき生涯の門出をするだけではなく、以來あなたの靈を心に

給ひ又それのみならず肉体にも必要なる凡ての者を與へて我等を幸福ならしめ給ふことをありがたく感謝いたします。かく靈の上にも肉の上にも日夜みめぐみを受けつゝあるにもかゝはらず私共は信仰うすく又氣儘にしてあなたのみこゝろをなやますことの多き者でございます。どうぞ此弱き罪人を憐み給ひて私どもが何時もイエスキリストの心を以て心となし自分を忘れて人の爲に盡す者となり得る樣助け給へ。どうぞ私共の手も足も唇も耶蘇基督に守られて讃美と感謝と愛に充ちたる人の生涯たらしめ給へ。此たらざる祈を私共の尊ぶ救主の御名に依りて、きゝあげ給へ。アーメン

子兒埋葬の祈

同　前

哀慟者の眞の慰籍にして、最も憐憫ある我曹の父よ、願くは今肉の肉、骨の骨なる愛する子兒を亡へる、此の家族の上に、主の豊なる御あはれみをたれて、これを助けたまへ。又この場合により神の聖き御旨を深く學び得る樣なしたまはんことを主キ――ストにより禱り奉る。アーメン

祈禱

井深はな

義と愛にみち給ふ全智全能の父なる神さま、私どもは何の幸か多くの罪人のなかより撰びたまひて世の人の得がたき安心と望こ喜とを

より謝し奉る。　アーメン

献金の祈禱　　同前

天の父よ。下僕等は聖堂に集りて、今聖き献物をなし得ることを感謝す。願くは此の献金を聖旨に適ふて仕用し給はん事をキリストにより禱り奉る。　アーメン

同前　　同前

萬物の持主なる神よ。下僕等は主より賜りたる物の一分を、今聖名を顯表さん爲に喜んで献げ奉る。願はくはキリストの聖名により之を受けたまへ。　アーメン

種々の祈禱

食前の祈禱

瀬川淺

生命の源なる天の父よ、我曹は主の御憐により、今此適當なる食物を裕にいただきて肉体の生命を安全に保ち得る事をキリストにより謝し奉る。アーメン

同前

恩恵ある神よ、主イエスの救により下僕等は靈魂の糧のみならず、肉体の糧をも今充分に頂き、安かに世を渡らせ給ふ事を、主に

同前

督と會師に恩寵をあたへ、其の行爲と教誨によりて主の生る眞の言を示し、正しく聖奠を行はせたまへ○又主の民殊に此の會衆に天の恩恵を降し、愼みて聖言を聽き、生涯きよく義しく主に事ふることを得させたまへ○主よ。此の定住なき世にありて、哀むもの、病めるもの、貧しきもの其他禍害に遇へるものを、聖恩を以てなぐさめ扶けたまへ、又主を信じて世を逝し主の僕婢の故に聖名を頌めたてまつる○願くはその模範に倣ふ恩化を與へ、彼らと倶に天國の福祉に與らせ給へ○父よ、これらの事を唯一の仲保イエスキリストに依りて希ひ奉る○　アーメン

聖靈に在らんことをし　アーメン

諸般の人、殊にキリストの全公會の爲

永遠に在す全能の神よ、主は聖なる使徒を以て諸の人の爲に願ひ、祈り、感謝することを教へ給へり。憐恤を以て、我らの今献ぐる祈をうけ給はんことを、伏して希ひ奉る。願くは常に全公會に眞實と親睦を慕ふ心を與へ、聖名をとなふるもの皆同じく聖言の眞理を悟り、一致親愛することを得させたまへ。願くは凡て權威を有つもの殊にわが天皇を祝し、政治を行ふものを導き、偏らずして惡を罰し善を賞し、主の眞の道の保護とならしめ給へ。天の父よ、凡の監

アーメン

感謝

全能の神慈悲の父よ、我らと萬民に優かなる恩德を降したまふことを伏して感謝し奉る○主は我らを造り、我らを護り、此の世の者を與へ、特に主イエスキリストにより世を贖ひて量なき愛を見はし、恩寵を受くる法を示し、來世の榮光の希望を懷しめ給へり○願はくは此の諸般の恩德に深く感じ、唯だ言のみを用ひず己を献げて主に事へ、生涯清き行爲を用ひて主の榮光を發揚することを、イエスキリストによりて得させたまへ○願くは聲譽と榮光かぎりなく父と子と

萬民の爲

一般の人類の造りぬし、護りぬしなる神よ。主の道を萬民に敎へ、主の救を萬國に知らせ給はんことを、伏して希ひたてまつる。殊に願はくは聖靈を以て聖公會を導き、自らキリストの信徒と稱ふる者をして、みな眞理を悟り信仰を保ちて心を一にし相和らぎ常に義しき事を行はしめ給へ。また心に身に生計に困難ある人々を父の仁慈に委ね奉る。願くは各々その患難に應じて之を助け、之を慰め、苦楚を忍ぶ力を與へ、遂に艱難の中より拯ひ出して、福なる途に到らせたまへ。此らの事をイエスキリストに依て希ひたてまつる。

懺悔

憐恤深き全能の父よ、我らは迷へる羊の如く父の途を離れ多く己の計と慾に從ひ、主の聖き律法を侵し、爲すべきことを爲さず、爲すべからざることを爲し、全き所あることなし。然れ共、父よ、主キリストイエスを以て世の人に約し給へる如く、罪に煩悶める者を憐み給へ。尤を懺悔するものを赦したまへ。痛悔める者を還し給へ。憐恤深き父よ。願くは今よりのち神を敬ひ義を行ひ、身を修めて聖名の榮光を發揚することを、イエスキリストの績によりて得させ給へ。アーメン

を被りて仇を懼れず、平穏に世を渉る事を得せしめ給へ、救主イエスキリストの績によりて冀ひ奉る。アーメン

祈に答あらんため

全能の神よ、今心を合せて主に祈る恩寵を與へたまひしことを謝し奉る。主は兩三人聖名によりて集るときは、其願を許さんことを約し給へり。願くは我らの益を謀りて、此らの望と願を遂げしめ、今世に於ては主の道を曉り、來世に於ては永世に到ることを得させたまへ。アーメン

種々の祈禱

を希ひ奉る○　アーメン

謙遜の爲

高慢なるものを防ぎ、謙遜なるものに惠を與ふる神よ、願はくは我らは高慢りて汝の怒を招くことなく、却て謙遜りて汝の惠の賜を受けんが爲に、汝の獨子の自ら顯はし給ひしものに同じき誠の謙遜を、主イエスキリストに由て我らに與へ給へ○　アーメン

平安の爲

諸〻の聖き望よき想ひ〻しき行の原なる神よ、願くは僕に世の予へ得ざる平安を賜ひて、主の誡に從ふことを決心せしめ、又主の護

聖潔の爲

凡て心の中を曉り、凡の望を知り、凡の秘密を見給ふ全能の神よ、汝を全く愛し、汝の聖なる名を敬ひ崇めんが爲に、聖靈の默示によりて、我らの心の念を聖潔め給はんことを、主イエスキリストによりて希ひ奉る。アーメン

慈悲の爲

慈悲なき凡の行は益なしと敎へ給ひし主よ、凡て愛なきものは、生くるとも主の前に死せしものとせらるゝが故に、聖靈を降し平和と凡て德の大なる慈悲の最も善き賜を、我らの心に注ぎ給はんこと

戰ふ道を知る爲に、我等の指導者に智慧を與へたまへ。彼等が惡弊の威力の爲に恐れず神聖なる勇氣を以て、對抗することを得る樣祈り奉る。

七月卅一日

全能の神よ、全世界が汝の靈の力に浴せん事を祈り奉る。人類より凡の虛榮心と憎惡の念とを除去り給へ、世人の心潔くして、兄弟の愛に滿されんこと、及び我等がキリストに於ける信仰に由て一になら ん事を祈り奉る。

種々の祈禱

ルーテル福音教會禮拜式

なほ明に悟らん事を欲ふ。此世の生活に近き關係ある所より、天の生活を見得ん事を祈り奉る。願くは恒に天にある者を見させ給へ。

七月廿八日

天に在すわが父よ、今日汝の恵によりて我を強からしめたまへ。元氣に充ちてわが義務を盡し、凡の業をなすに溢るゝ力のあらんことを祈り奉る。我を愛めるものに頼り、勝ち得て剰りある者とならせ給へ。

七月三十日

聖き神よ、罪惡に對して處する道を敎へ給へ、力ある大なる罪惡と

に満足せず、新なる曙と新しき光とを見ることを得ん爲に我靈の窓を東に向けて開かしめ給へ。

七月廿五日

大なる神よ、敬虔と恐惶とを以て汝の御前に歩むことを教へ給へ。多辯より我を救ひたまへ、卑劣なる思の汝と我との聖き交りを妨ぐることなく、わが靈魂は常に跪きて大なる白き寶座を仰ぎ見ん事を祈る。

七月廿六日

榮ある主よ、わが心靈をして益々向上せしめ給へ、我は永遠の事を

待ち望みつゝ此日を過し、凡の善き業の内に主を見出し、其現れ給ふことを慕はせ給へ。

七月廿三日

恵深き父よ。希くは我をして痛み悲める者を憶えて、厚き同情ある者となし給へ、苦める者に汝の慰安のゆたかにして、彼等が汝の僕に在し給ふ事を信じて力を得、信仰によりて堪へ忍び得んことを祈ふ。

七月廿四日

わが父よ、今日我に深遠なる汝の眞理を悟らしめ給へ、昨日の默示

給へ○之に由て恵を蒙り、わが日毎の食事が聖餐の如くならん事を祈る○

七月十九日

萬民の神よ、地上の凡の民族を祝福し給へ○彼等の雛を取去り、平安を求むる精神を隆になし給へ○爭鬪の原となる私慾を滅し博愛の精神を勃興せしめたまへ○

七月廿一日

わが父よ、大なる希望をもつて此日の業に就かしめ給へ、我は屢一定の目的なく、無意識にその日を迎ふ、靈眼を開き、キリストを

たかに天の恩賜をさづけ、健全に昌榮に、壽考く究竟に疆なき福祉に到らしめたまへ。イエスキリストに由りて希ひたてまつる。アーメン

日毎の祈

ゼー、エチ、ヂョウエット博士

（敎文館發行）

七月十八日

憐恤深き父よ、日用の糧の爲に感謝し奉る。願くは之をわが當然享くべきものと思はず、爾の御手より授けられたる賜として享けさせ

天の父、かぎりなく生ける全能の神よ。我らを今朝まで安全に至らせ給へる如く、今日も大なる權能をもつて護りたまへ、願くは罪に陷らず、危きことにも遇はず、常に主の誘掖を被り、義しき行爲を爲すことを得させたまへ、主イエスキリストに由りて希ひたてまつる。アーメン

天皇の爲　同前

王の王、主の主、いと高き天の父よ、恩寵をもつて我らの天皇を眷みたまへ。願くは聖靈の誘掖によりて眞に主をうやまひ、救主イエスキリストを信じ、常に聖旨に順從ふことを得させ給へ、又ゆ

道を曉り、來世に於ては終始なき生命に到ることを得させ給へ○アーメン

平安の爲

同前

親和を好み、平安を予へたまふ神よ、主を知るはこれ終始なき生命なり、主に事ふるは是全き自由なり○願くは常に僕らを護り、凡て攻め來る敵を防ぎ、如何なる强き仇をも畏れず堅く主に倚りて、安んずることを得させ給へ、大能の主イエスキリストに由て希ひたてまつる○アーメン

恩惠のため

同前

主よわが唇を開きたまへ、さらばわが口汝の頌美を示さん、なんぢは祭物を好みたまはず、もし然らずば我これを献げん、汝また燔祭をも悦びたまはず、

神の求めたまふ祭物は砕けたる靈魂なり、神よ汝は砕けたる悔いし心を藐しめ給ふまじ。

聖徒キリソストムの禱

日本聖公會祈禱書

今心をあはせて主に祈る恩寵をあたへ給へる全能の神よ、聖名によりて兩三人あつまる時は、その願を許さんと約し給へり。願くは我らの益を謀りて、希望と志願を遂げしめ、今世に於ては主の

まへ、

われを聖前より捨てたまふ勿れ、汝の聖き靈をわれより取り給ふなかれ、

なんぢの救の歡喜を我にかへし自由の靈を與へて我を保ちたまへ、

さらば我愆を犯せる者に汝の道を敎へん、罪人は汝にかへり來るべし、

神よわが救の神よ、血を流し、罪より我を援出したまへ、わが舌は聲高らかに汝の義を謳はん、

られ給ふ、

視よ我邪曲の中に生れ罪にありて我が母われをはらみたりき、

なんぢ眞實を心の衷にまで望み、わが隱れたる所に智慧を知らしめ給はん、

汝ヒソプをもて我を潔めたまへ、さらば我淨まらん、我を洗ひ給へ、さらば我雪よりも白からん、

なんぢ我に歡樂と快樂とを聞かせ、汝が碎きし骨を喜ばせ給へ、

願くは聖顏をわが凡の罪より背け、わが凡の不義を消し給へ、

あゝ神よ我が爲に淸き心を造り、わが衷に直き靈を新に起した

稅吏の祈禱

神よ罪人なる我を憐み給へ。

ルカ傳十八ノ十三

ダビデの懺悔の祈禱

詩篇五一、一—一七

あゝ神よ願くは汝の仁慈によりて我を憐み、なんぢの憐憫の多きによりて我がもろ〳〵の愆を消したまへ、

わが不義をことごとく洗ひ去り我をわが罪より潔めたまへ、

我はわが愆を知る、わが罪は恒にわが前にあり、

我は汝に向ひて唯なんぢに罪を犯し聖前にあしきことを行へり されば汝ものいふ時は義とせられ、なんぢ鞫くときは咎めなしとせ

んことを。アーメン　　エペソ書六ノ二四

願くは平安の神自らなんぢらを全く潔くし、又なんぢらの全靈全生全身を守りて、我儕の主イエスキリストの臨らん時に咎なからしめ給はんことを。　　テサロニケ前書五ノ二三

願くは我儕の主イエスキリスト及び我儕の父の神すなはち我儕を愛し且恩に因て永遠の安慰と善望を予ふる者爾曹の心を慰め凡の善行と善言に爾曹を堅固せんことを。　　テサロニケ後書二ノ一六

平安の神なんぢら衆人と共に在さんことを願ふ、アーメン。

ロマ書一五ノ三三

エホバのモーセに教へ給ひし祝禱

ミンスウキ六、二四―二六

願はくはエホバ汝を恵み、汝を守り給へ、願はくはエホバその面をもて汝を照し汝を憐み給へ、願はくはエホバその面を擧げて汝を眷み汝に平安を給へと。

パウロの祝禱

願はくは主イエスキリストの恩と神の愛と聖靈の交際なんぢら衆と偕に在んことを。アーメン

コリント後書十三ノ十四

願くは我儕の主イエスキリストを變らずして愛する凡の者に恩あら

古今祈禱集

主の祈り

マタイ六章九—十三

天に在ます我儕の父よ、願くは爾名を尊崇させ給へ、爾國を臨らせたまへ、爾旨の天に成ごとく地にも成せ給へ、我儕の日用の糧を今日も與へたまへ、我儕に負債ある者を我儕がゆるす如く、我儕の負債をも免したまへ、我儕を試探に遇せず惡より拯出し給へ、國と權と榮は窮りなく爾の有なればなり○アーメン

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